

MOTTO:—*Omne tulit punctum qui miscuit utile dulci.* —Horatius.
He who mingles the useful with the agreeable bears away the prize.

THE ETUDE

AN EDUCATIONAL MONTHLY
FOR TEACHERS AND STUDENTS OF THE

 **Piano Forte.** 

Vol. III.]

JUNE, 1885.

[No. 6.

THEODORE PRESSER,

EDITOR AND PROPRIETOR,

PHILADELPHIA, PA.

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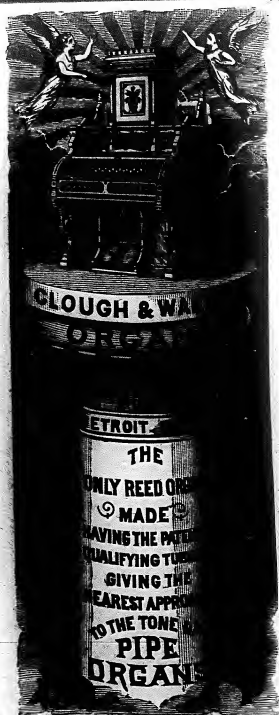
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By a Blue or Red Pencil Mark drawn across this paragraph subscribers will understand that their subscription to this publication expires with that issue, and, unless it is promptly renewed, will be discontinued.

THE ninth annual meeting of the Music Teachers' State Association of Indiana will open at Evansville on June 23d, and continue in session three days. A programme of unusual interest is arranged, and a large attendance is assured.

Prominent features of the meeting will be essays by George T. Bulling, of N. Y.; H. S. Perkins, of Chicago; Wm. H. Dana, of Warren, Ohio; Dr. Wollen, W. T. Giffie, and many others from Indiana. Piano recitals by Wm. H. Sherwood, of Boston, and Mrs. Flora M. Hunter, of Indianapolis, and a song recital by Mrs. Grace D. Levering, of Indianapolis.

This association was organized about the same time as the National Association, and has, after years of faithful struggle, won favor with the best musicians in the State. Its permanency is now established, and will from now on grow rapidly in importance and power. There should be such organizations in every State of the Union. Ohio has a well-organized brotherhood of music teachers. Pennsylvania, Virginia, and several of the Western States have shown some interest in the forming of State associations, but of late nothing has been heard of them; but as long as there is life there is great hope. If only two or three are gathered together, success is assured. The present National Institution was built on the ruins of the National Congress of Musicians, which went to pieces on account of internal dissensions. This matter of forming State Association should be earnestly discussed at the coming meeting at New York.

WE stated in last issue that THE ETUDE would be sent for the months of June, July, and August for thirty-five cents. This is done for the benefit of teachers who have pupils whose interest in music should not be allowed to wane during the summer months. It is gratifying to us to have so many responses from teachers, and renew the offer in this issue, thinking the proposition may have escaped the notice of many in last issue.

WE have yet odd back issues of THE ETUDE, which we are selling at fifty cents per dozen to clear them out. Send in your orders!

THE July number we expect to issue before the National Association convenes and take our annual vacation immediately after. We will print many commencement programmes in July issue. Subscribers should send programmes as early next month as possible, if they desire them to appear in July issue. It is not necessary to wait until after the commencements take place, send as soon as printed.

In this issue we begin an article by Richard Wagner, entitled "An Imaginary Pilgrimage to Beethoven." Wagner wrote this story in the dreariest period of his life, while in Paris in 1840, when pressed by want, he wrote a number of stories for the *Gazette Musicale*, this among the rest; later on in the same year he made all kinds of arrangements for a publisher, even down to Cornet-a-Piston. This for musician of his stamp was like taking in washing for a livelihood. He made up for it all in his days of opulence, when he sat in purple robe and composed. In this imaginary visit Wagner makes Beethoven unfold the secret theories which Wagner himself carried in his succeeding works. The story is charmingly written and makes delightful summer reading. It is taken from "Art, Life, and Theories of Richard Wagner," which is a selection of Wagner's own writings.

THE POWER OF ATTENTION.

THE ability of a teacher is determined by his power to attract and draw the pupil towards him. Without this magnetism a teacher is merely plowing the air with his instruction. He may play in the most masterly manner, his name may be a household word among musicians, but if he lacks the gift of winning the attention of his pupils, his power as a teacher can avail but little. Many men of extraordinary ability and scholarship have a withering influence on the pupils who flock to them on account of their great name, and very often the

montebank has an irresistible charm about him, which is worthy of study. For a teacher this gift is stock in trade, and where it is not natural, it must be cultivated. The attention of the pupil must be enlisted before anything else can be done.

How can this be done? By making an effort in the right direction. To sit down and play for the pupil is only one out of the many means to secure this end. Study the secret springs of interest, know that the mind of the pupil is given up to many detracting thoughts which the teacher must dispel by bringing to bear on the pupil's mind greater attractions. A teacher must for the time being forget himself and transfer his attention from himself to the pupil. He must fire his pupil with an earnest zeal for the work to be accomplished, and by his enthusiasm rivet the attention.

Dickens says "the only serviceable, safe, certain, remunerative, attainable quality in every study is the power of attention of the mind on the subject." Many pupils are denounced by the teacher as being talentless, stupid, and obstinate, when the only thing is needed is the attention to be aroused. Since the winning of the attention is the key to success in teaching it is our duty to sedulously cultivate it in our daily rounds of teaching.

We will attempt to classify the means of securing the attention as far as it is possible.

Attention is not secured by demanding it, nor by lauding its importance, nor by threats, nor bribes, nor by false enthusiasm, nor, above all, by any silly amusement that has no bearing whatever on the subject at hand. All such attempts only end in forfeiture of the respect a pupil naturally has for the teacher. The art of securing attention calls for positive acts on the part of the teacher, such as follows:

1st. *Wn attention by making your instruction interesting.*

"Command the attention of young pupils by an animated manner, and by addressing curiosity and expectation, of older pupils by brevity and clearness of language, and by logical connection of matter." In other words, adaptation of your language, your manner, your illustrations to the individual pupil is all important in securing the attention.

2d. A judicious selection of music is necessary to secure the attention of the mind.

3d. Stimulate attention by the variety and freshness of your utterance. Vivify everything. By endless originality the attention is won and retained. To give a pupil Czerny's set of one hundred exercises just after finishing the one of fifty of the same style is deadening to the interest of the most earnest pupil.

4th. Tact is something that pervades all teaching, but in securing attention it is as the lamp to our feet to light up the way. There is no certainty that any measure will succeed without the guidance of tact.

5th. Sacrifice all system, rules, personal convenience, everything but truth and self-respect, to gain attention. Clementi's Sonatas must not be thrust before every pupil in his turn regardless of everything. Try composing an etude or little piece expressly for the inattentive pupil, and see how soon the soul is reached and glad efforts secured.

6th. Encourage attention by working up the little attention that exists, just as the faint spark is fanned into glowing fire. From a simple question the curiosity can be touched, from that the energy is aroused, from energy the imagination is awakened.

7th. Cultivate attention by exercising what little knowledge is possessed. The mind is easily clogged by a mass of unknown things, just as much as it is delighted to do that which it can do well. The pupil's interest and attention will eventually die out if the pieces learned are allowed to be forgotten.

8th. Attract attention by pointing out the mistakes. A conscientious teacher will never allow a mistake of note, of duration of note, finger mark, etc., to pass without calling attention to it. Corrections if rightly and timely made excite the attention and invigorate the mind.

9th. Command attention by good tone of voice. The attention will never be aroused by droning, monotonous, lifeless utterances. Pleasing addresses will captivate the attention.

10th. The attention will always respond where a kind, loving interest is manifested. Words of sympathy will soon arrest the vagrant thoughts and bring about concentration. A love for teaching, a heart that can sympathize is the secret of all successful instruction.

MUSIC TEACHERS' NATIONAL ASSOCIATION.

THE ninth annual meeting of the Music Teachers' National Association will be held in New York City, at the Academy of Music, July 1st, 2d, and 3d. This meeting, in importance and grandeur, promises to surpass all previous ones, and it is safe to say it will be the largest gathering of music teachers ever known in the United States. Some even go so far as to predict the number to be as large as all previous meetings put together.

We herewith present the latest corrected programme. The exact programme will not be given out until later, and can be had by addressing the general secretary, A. A. Stanley, Providence, R. I. The hotel that has been chosen as being the most convenient for the members of the Association is the New York Hotel, situated corner of Broadway and Waverly Place. The nearest stations of elevated roads are at Ninth Street for Third Avenue line, and Eighth Street for the Sixth Avenue line. The charges for delegates to the Association will be \$2.50 per day, being a substantial deduction from the regular charges. Persons desiring private boarding-houses should correspond with J. F. Von der Heide, care of Steinway Hall, New York City, member of the local reception committee. The following is the programme as far as completed:

Wednesday, July 1st.

9.30 A.M. (Free to all) Opening addresses, reports, other business.

10.30 A.M. Essay, "Musician, Critic, and Public," H. E. Krehbiel, of New York.

11.30 A.M. Informal gathering.

2 P.M. Essay, "Harmony as Introductory to Composition and to Performance," C. L. Capen, of Boston; discussion introduced by E. M. Bowman, of St. Louis.

3 P.M. Essay, "Music in the Public Schools," G. F.

Bristow, New York; discussion introduced by N. Coe Stewart, Cleveland, Ohio, and T. F. Seward, Orange, N. J.

4.30 P.M. Piano recital, Carl Faeltlen, Baltimore, Md., with vocal assistance.

8 P.M. Concert of Organ and Chamber Music at Chickering Hall, S. P. Warren, with assistance of New York Philharmonic Club and others.

Thursday, July 2d.

9.30 A.M. Essay, "General Musical Education at Home and Abroad," Hon. John Eaton, Washington, D. C.; discussion introduced by Theodore Presser, of Philadelphia, Pa.

10.30 A.M. Essay, "The Italian and German Schools of Vocal Music," F. W. Root, Chicago, Ill.; discussion introduced by M. S. Downs, Memphis, Tenn.

11.30 A.M. Piano Recital, S. B. Mills, New York, with vocal assistance.

2 P.M. Essay, "Accentuation in Piano-forte Playing," Wm. Mason, New York; discussion introduced by A. R. Parsons, New York.

3 P.M. Essay, "What is Church Music?" J. H. Cornell, New York; discussion introduced by H. R. Palmer, New York.

4.30 P.M. Essay, "Violin Bowing," E. A. Schultz, Atlanta, Ga.; discussion introduced by Richard Arnold, New York.

4.30 P.M. Piano Recital, by Emil Liebling, Chicago, Ill., with vocal assistance.

8 P.M. General Concert, Orchestral, Choral, etc.

Friday, July 3d.

9.30 A.M. Essay, "Mechanical Appliances and Operation for Cultivation of Technique," W. H. Dana, Warren, Ohio, and Dr. W. S. Forbes, Philadelphia, Pa.

10.30 A.M. General Business Meeting, election, etc.

11.30 A.M. Piano Recital, Carlyle Petersilea, Boston, Mass., assisted by J. A. Metcalf, Boston, Mass.

1.30 P.M. Excursion on iron steamboat "Sirius" from foot of West Tenth Street, North River.

8 P.M. General concert, Miss Bloomfield and others.

The programme affords opportunity for social culture. This should be encouraged by the officers by the appointment of a social or reception committee, whose pleasure and duty it shall be to introduce the members to one another. This should be done among the first things after the Association convenes. The last meeting could not be called a social success, owing, perhaps, in a great part to the want of a committee of this kind.

It is difficult to convince some that the Association is not a grand fishing ground where every one can come with hook baited and throw in his line and see what he can catch for himself. We will be there, *d. v.*, but intend leaving samples at home, and do not care to see any one else making a milch cow out of the Association. The most effective way to avoid the evils of axe-grinding delegates is for the officers and true friends of the Association to give it the definite character, of which it now has very little. It is now open to danger from the unscrupulous. A measure is now as likely to be put through by intrigue as by fair means.

The state of general culture in music in our land, and the absence of similar associations in all the States, makes it almost imperative for the Association to undertake the fostering of enterprises for encouragement and promotion of music, such as the American College of Musicians; the encouragement of native talent; the issuing of documents in the interest of public school music; the protection of authors by securing just and equitable international copyright laws, etc. In these movements there is no personal ends to be gained. Far better engage the minds of the members in benevolent movements like the above, than listening to performance of a piano or organ virtuoso.

It is hoped that teachers generally will attend this musical feast prepared for them. There should be a coming together of the weary toilers of the day, from all parts, to hear, to see, and to know the giants from the West, the strong men from the North, the wise men from the East, and the illustrious co-laborers from the sunny South.

"RES SEVERA EST VERUM GAUDIUM."

THERE are some principles in the technical development of piano players that are only half grasped and still less carried out and impressed. One of these is the truth embodied in the above motto. It is usually taken in its æsthetic sense, but the *severe* is a true joy, in the technical sense as well. It is the grand law of growth that the more severe the exercise, the greater the growth. Then why spare the pupil? Why keep him in the cool, pleasant shade, to grow up weak, sickly, and unformed? and not in the life-giving beams of the hot sun. Practice to be of benefit, must be done on the outskirts of one's technical attainment, just as a railway that wishes to extend its line must do the work at the very extremity. The smoothing and balancing of one's technic call for less exertion than the extending of boundaries, which involves a sacrifice of the pleasure of going over a well-beaten track.

There is a whole army of writers for the piano who provide music that lies under the fingers, expressly made for the undeveloped hand. Beauty of harmony, sonority, the resources of form and expression are all sacrifices to avoid offending these untrained fingers. This is flagrant humbuggery, vitiates the taste, and destroys all musical growth. The mandy-pandy stuff that caters to the weakness of the hand is the crying evil in pianism, and should not be countenanced by the live, earnest, and progressive teacher.

If we live naturally within ourselves, in an easy, every day sort of a way, all growth is at an end. If we play piano in the same way that we perform the many necessary things we do every day of our lives, we can reasonably expect only the same results. We spend time every day in walking, in reading, in handling of the knife and fork, etc., etc.; but do we improve in performing these things? Do we walk more gracefully? Is our step improved? have we more endurance? are we better readers with these years of practice? have we made any improvement in handling the knife and fork? These things are capable of the highest culture and adornment, but in spite of constant exercise in them scarcely any perceptible improvement is made in them in a life's practice.

If we play piano or sing as we perform the ordinary avocation of life, we are practically at a stand-still. There must be a task laid and that made severer all the time.

Years ago we lost all appetite for food, we ate less and less every day. An amateur physician told us to give the stomach just a little more to do at each meal; we tried this, and in a few months we had regained our appetite and vitality. The stomach under this increased task grew stronger and stronger, and just so it is in everything.

If you examine into the method of this or that great teacher, it will be found that it is the severity of his course that is after all its great merit. Tausig, in his daily studies, went on the principle "short but difficult," and Ehrlich, in his little book, "How to Practice the Piano," has the following passage, which, of course, is familiar to many, but it is so to the point that we give it entire:

"In regard to the necessity of beginning early with difficult exercises, the author would refer to the drill of the Prussian recruits and to an example from ancient history. Observing how the Prussian recruits learn to march, how they must first raise the leg, with strongly bent knee, very high, and hold it some time in this position, how they then with a jerk stretch out the foot perfectly stiff, hold it so a moment, and then tread on the ground, thus dividing, as it

were, each step into three parts, whereas in ordinary life the practice is merely to raise the foot a little above the ground and then set it down. Observing all this, one might at first judge this method to be more whimsical than useful, nay, many a superficial observer might consider such an exercise as only worrying the poor man for nothing, for "in really marching he never uses this kind of step." But precisely this exercise gives the Prussian soldier steadiness and endurance in marching; precisely because he has been required, *practising slowly*, to exert to such a degree the power of all the muscles of the foot, he is able later, in more rapid movement, to overcome with so much the greater ease, the difficulties of a long and fatiguing march. So too, did many a Roman soldier, before going into battle, bind metallic soles under his sandals, in order that the march, when begun, might seem rather a relief. In the same way, when the pianist applies in his *slow practice* the most difficult method, requiring the exertion and concentration of his strength, he will in a high degree strengthen the muscles of his fingers, and in playing overcome all difficulties with greater certainty and ease. For indolent or weakly students of music, this method is of course not adapted; preserverance and a certain amount of strength are in our day necessary to every one who desires to carry piano playing beyond mediocrity. Nevertheless, that preserverance and earnest striving accomplish more than strength alone does, has been proved by the great artists Bulow and Tausig, who with slight bodily frame and small hands have done such wonders.

The underlying principle of all mechanical aids to piano playing is severity. The nature of the practice on them demands a more vigorous action of the muscles than on the piano.

The most striking illustration of the principle here set forth is found in connection with base-ball playing. When the two professional clubs, one from this city and the other from Boston, visited England, their purpose was to exhibit their skill in base ball to the English public, but while there some of the cricket clubs challenged them to play cricket. They were no cricket players, but accepted the challenge, and beat their English cousins in their own game. We are informed that the Americans did not lose a single game at cricket all the time they were in England. This victory is owing, to a great extent, to the superior skill and greater severity of training in the game of base ball over the game of cricket.

Dr. Winship, of Boston, whose power of lifting dead weight is well known, was a man of slight frame, so much so that his school-fellows ridiculed him for his shadowy form. This aggravated him, and he began a system of training similar to what we would desire to see adopted by all teachers of music in training pupils. He, by careful adjustment of weights and judicious practice, increased his lifting power till it reached the astounding amount of 2800 pounds. We will not amplify on this, but allow our readers to consider the suggestions here made. Ask yourself, do I in my teaching and with myself advance in severity, or do I plod over the same old ground?

Pere aspera ad astra.

The first volume of "The Musicians" by Ridley Prentice, we expect to have ready for distribution by the middle of this month. The work is designed as an aid to the better understanding of piano-forte music.

Dr. F. L. Ritter will, in a few weeks, conduct the annual examination for the degree of Musical Bachelor at Trinity College, Toronto, Canada. The examination papers we will publish in a succeeding issue.

AMERICAN COLLEGE OF MUSICIANS.

THERE will be no meeting to examine candidates this year by the American College of Musicians. The reason of this is that the organization is not sufficiently matured to warrant the conferring of degrees. Another meeting of the charter members of the college will be held one day previous to the coming annual meeting of the Music Teachers' National Association. At this meeting the plan of operation will be fully consummated. This delay can in no way be attributed to any disaffection among the Board of Examiners or the dissolution of the organization, but is merely cautionary; prompted by the earnestness and true appreciation of the importance of the undertaking by the Board of Examiners and officers.

The main business of the coming meeting should be to simplify the plans and place the Institution on a working basis. There is now in this country only a necessity for two examining boards, one for piano and one for voice. The violin and organ can be added after the College has become fully established. There is yet no real protection and distinction needed among violinists and organists. The theoretical and the elemental could be merged into the two departments named. This plan could be strengthened by dividing the Music Teachers' National Association into two departments,—vocal and instrumental.

There are numerous teachers in the United States who devote all their energies and time to voice teaching. The cultivation of voice is their life's study, and they represent a department of music which contains nearly one-half of our musical activity, but at the coming meeting only one essay and only one hour is devoted to this important topic. The organist fares still worse, he has not one essay devoted to his department, and yet there is an organ recital announced on the programme.

If the Association would divide into vocal and instrumental departments, both holding sessions at the same time and coming together on kindred subjects, it would form a basis on which to build the American College of Musicians. As it now exists, the college is too complicated to start operations. It is confidently hoped that the coming meeting will result in a satisfactory adjustment of the difficulties of organization and a further promotion of the confidence of the musical public in the object of the college.

MUSIC TEACHERS' BUREAU OF ENGAGEMENT.

ACTIVITY in this department of THE ETUDE is steadily increasing. We have now on our books a large number of vacancies of all kinds, with salaries ranging from two hundred to two thousand dollars. We confine our operations principally to institutions of learning. At present we have more vacancies than applicants for those who combine vocal and instrumental, and those that are able to assist in French or German. Modern languages are so closely connected with music, not only that the leading conservatories of music teach them in connection with music, but the two departments are often combined in colleges and taught by the same teachers, that we find it necessary for the completion of our Bureau to add at least French and German, the same as we have with painting and drawing.

Our aim is to conduct a Bureau that shall gain the confidence of the heads of institutions of learning, and for this reason we make no

nomination unless we are convinced that the applicant is able to fulfill the required duties. Our applicants are, as a class, superior to the average teacher. The inferior teacher and the charlatan will naturally avoid making application when his ability can be judged and his record investigated.

We have not space to print all the vacancies received since last issue, but give a few specimens.

Female college, California; vocal and drawing and painting; salary, \$500 and home; female desired.

Teacher of Music and Art in State of Kentucky; on the per cent. basis.

Female college, Missouri; vocal only; salary, \$700.

College in Washington Territory; music and art, with common English branches; salary, \$450 and home.

Director of music in Conservatory of Music connected with large western college; salary, \$1500.

Teacher of vocal and instrumental music in the South; salary, \$600 and home.

Teacher of Art in female college in the far South; salary, not stated.

Normal school, Iowa; vocal and instrumental; salary, \$600 and home.

Female college in upper Southern State; vocal and piano; salary, \$500 and home; female desired.

State Normal School in the West; vocal and instrumental music; female wanted; salary, \$700.

Music school in the West; teacher of violin and other orchestral instruments; salary, from \$75 to \$100 a month.

Two assistants, female, in Southern college; vocal and instrumental required; average salary paid.

For further information regarding the Bureau see circulars, which will be sent on application.

SUMMER MUSIC SCHOOLS.

THERE are a great many teachers who have measured their knowledge with the spirit of the times, and find it deficient, rusty, and imperfect. These teachers desire to improve and bring their knowledge and methods up to the times. They have not the means to go abroad or give up teaching for a year, but are willing to make any reasonable sacrifice and every possible effort to become better prepared for their life's work. To these Summer Music Schools are of great benefit. They are about the only advantages the average music teachers have for self-improvement. Music teaching requires the living example. The literary teacher can gather from books about all that is required for his calling, but the evanescent nature of tone calls for an actual contact with it to learn its character. Teaching vocal and instrumental music by mail, has proven a comparative failure.

The small place or college you may be connected with, will never afford you the facilities for improving yourself and your method of teaching. All that is left to satisfy your craving for more knowledge, is to leave your place at least for the summer months. The expense at these Summer Schools, including tuition and board, is not much greater than ordinary living expenses. For the benefit of our interested readers, we briefly give an account of those Summer Schools that have come under our notice:

We have received numerous letters regarding the Summer School announced in THE ETUDE, to be held by H. R. Palmer and W. H. Sher-

wood. The following extract from a letter of Dr. Palmer, will explain itself:

NEW YORK, N. Y., May 27, 1885.

DEAR MR. PRESSER:

I have been so overwhelmed with the closing of our Church Choral Union, that I was obliged to place all my correspondence in waiting. I am so severely overworked that I feel it an absolute necessity that I rest this summer. I heartily thank you for your kind interest, and promise that next year I will be in the field if life and health are spared.

Yours truly,

H. R. PALMER.

We learned, however, from W. H. Sherwood, that he will go on with his portion of the work and hold a Summer School exclusively for piano teachers and students. Particulars can be had by addressing him at 611 Washington Street, Boston, Mass.

J. Harry Wheller will conduct a school at Steubenville, Ohio. The faculty includes some eminent teachers. A list of them will be found in an advertisement in another part of this issue. The school, we can recommend as being first-class in every respect, and deserves a liberal patronage from the profession.

S. W. Straub holds his twelfth annual session at Whitewater, Wis. (See advertisement.) The eminent pianist and teacher, Adolph Koelling, will be connected with the school. He has a complete corp of instructors, and those of the West or North will find in this school, every need supplied. Miss Amy Fay taught in this school for a number of years, but this is year off to Europe.

One of the most delightful Summer Schools, is the one held at Cottage City, Mass. (See advertisement.)

This is a semi summer resort, and music is only one out of the twenty-two departments taught. Mr. Geo. H. Howard, whose Course in Harmony has been running in THE ETUDE, for over a year, and W. H. Daniell, the author of "Voice and How to use it," will have charge of the musical department. Those who wish to combine study with recreation, will find what they want in this school. Dr. Geo. F. Root, one of the great promoters of Normal Schools, will hold the annual session at Elmira, N. Y. He will have associated with him, Carl Zerrahn as vocal conductor, Emil Liebling, of Chicago, as pianist, Fred W. Root, for voice culture. This school has a national reputation, and is known for its good work. Circulars can be had of John Church & Co., Cincinnati, Ohio.

J. F. Kinsey, with a large corp of teachers and assistants, will hold a Normal at Fostoria, O. There are in all eight instructors, six soloists, and five assistants. One can attend this school for a remarkable low price. \$20 will pay for a full normal course, board and room rent, of a four weeks' season. In this connection, we might also mention that the leading conservatories usually hold summer sessions. And good private instructions is always available in large cities. Where there is a sincere desire to improve, the means to accomplish the end will not be wanting.

FOR THE ETUDE.

A PIECE OF PEACE.

Mr. Editor:

I am not great controversialist, neither am I a professional critic, for having been born and reared in the quiet old Keystone State, I have imbibed certain Quaker proclivities, and therefore become easily horrified at all wars and rumors of wars. Thus my readers will comprehend how utterly shocked I have become through the violent outbreaks of technico-phonetics that have burst upon my ears for some weeks past. "Surely," said I to myself, "I am surrounded by the fire of civil dissension, and I must flee or

climb a tree." Having a great bump of curiosity I climbed the tree that I might see, and this is what I saw:

I beheld a large army encamped round about. There were the officers, a noble looking lot of men, mustering out their battalions. Some were ordered to dress-parade, some to the guard, others to the entrenchments. Now and then a lazy, sneaky-looking fellow would attempt to steal a nap, but he was always promptly court martialed and put in the stocks. Away in the rear, where was collected a motley-looking crowd, renegades from all parts of the earth, there seemed to be continual quarrelling and not a few deserters from the ranks. Up in the front all seemed peace and quiet, and "the work went bravely on," until a young lady in the first rank, stepped out of her tent and quietly hung out a modest "dish-rag."

Some concealed villain, perceiving the move, fired. Fortunately he missed his mark, as I saw both the young lady and the "rag" a moment afterwards, and neither had received a scratch.

With a perfection of pluck, the young lady turned and promptly discharged a volley of shot at the point where her assassin lay. I think she must have killed him, as I have not heard him squirm or groan since. I had to admire the young lady's sagacity in spotting her man in the "north" wing instead of the "east," where he shot up his rocket. How the officers applauded, and the soldiers cried bravo!

Hardly had the echoes died away when there happened something over in another part of the camp, so laughable that I instinctively clutched my limb tighter for fear I might bob off and put an untimely end to this narrative. I saw an elderly person (I couldn't quite distinguish the sex) step out, load up an old flint-lock musket, and, after lifting it and squinting along the rusty, crooked barrel, bawled away at a broad mark, hitting wide of it. The shameful part remains to be told. The old man (assuming the gender) had no sooner wiped the beaded perspiration from his brow when some malicious chap in the next tent hooted and called out the boys to laugh and make fun of the innocent old fellow. How my blood boiled. It struck me as entirely wrong to thus interfere with the sport of old people that way. "Indeed," exclaimed I, "whose gun was that? and whose powder? and was anybody hurt?"

My attention was now called in another direction. A large Teutonic-looking gentleman was standing upon a barrel, and in a loud voice proclaiming the merits of a certain noiseless weapon he had invented. An eager crowd gathered around this impromptu platform. The gentleman recommended his machine for general use, especially in case of night attacks, where quiet movement was demanded, and was furthermore said to do its deadly work far more effectually than the common noisy artillery. He made a good speech, and everybody seemed to agree with him, until up rushed an impetuous "crabbed" sort of a fellow that had but recently "jined." He bore at arms length an ordinary double-barreled shot-gun, and, shaking it vehemently at the orator, shouted, "Sir, do you reckon you can make that thing go? Why, you can't go to war with a 'bromstick' and do you think your missile can out shoot this gun of my grand-daddy's? I'll try you one; all ready, take aim —"

"But," expostulated the German, "you are overloaded, and don't understand myself, your gun —"

The explanation was cut short, bang went the blunderbuss for such it proved to be. . . . The camp is quiet now for a little while, I hear the beat of muffled drums, and slowly wends the ambulance down the tented field.

Again the camp was all astir, men gathered together in groups in earnest discussion. Was it mutiny? No, one was saying "I rest my gun so, and pull with the first finger." "Bah," said the other, "hold it this way and pull with the second finger." I raised my spy-glass quickly, but peer as I could, I positively assert I could see no difference in the finger used. "How silly," I exclaimed, "surely these men have nothing else to do but quibble."

Well, I can't tell you all I saw, I became much interested in the sharp sword practice between the generals, because they carefully avoided wounding each other; but I must confess I shuddered at the many little pugilistic

attacks I saw among the privates, because one or both usually came out more or less banged up. The shades of eve were drawing nigh; it was with many a long drawn sigh I slid down from my perch on high; I had seen enough.

I had only gone a little ways when I saw the fossilized form of Old Foggy looming up, and a large crowd around him. Some listened, but more were poking fun at him. I knew the harmless nature of the old fellow, so I approached to hear what it was all about. The boys had quieted down and allowed the old gentleman to proceed. I don't know whether it was the effects of my presence or not, but here is what I heard:

"Ye see, boys, I am the friend to the old musket, which cleaned out the varmints in '76. These new-fangled shooters be a nuisance entirely. Ye see, boys, it's fire what makes a bullet whizz, and flint's as good as percussion any day, and no bust up to it. What was good enough for my gran'ther 'll do me, I tell ye. Same way I'm agin' all this regimental dressin' and drillin'. Take old J. Putnam and old Nat Greene, there was a couple of plough boys for ye what made good sojers without any fixin' up before hand. What's the odds I want to know a feller carries his gun, or how he raises up his foot when he walks. You can't make a mule drink just by ridin' him into the water. You can't likewise make a sojer by 'right-about facin' him around, and makin' him cut up capers with his gun barrel. Speekin' of guns. There's a feller in camp now sellin' an air gun what goes off without any bang to it, he says. No gun that. If it is, I don't want it. I can imagin' how my gun sounds, but I want to hear her speak when she does speak. The reason there's so much noise in ye gun is because ye load too freely. Do as I do. A thin wad with a little salt. All the same to practice with ye see." The old fellow paused, the boys cheered vociferously. Having wiped off the perspiration from his brow he proceeded.

"Secondly, to reassume once more, I'll tell ye another thing. There's a doctor in camp. He oughter be nursin' the sick; but no, he travels around carvin' up dead corpses. He lectures on nat'ral physic and studies in his book, which is called 'Darwin's Paradise Lost.' Darwin was a feller what lived in France in the time of the crusade of St. Peter against the Moliammedans. I don't quite remember the date, but he discovered revolution. He philosophized on natural physic, too, and he took the idee into his head that all mankind, women, and children was once a monkey, and the monkey was a duck, and the duck was a fish, and so on down to just nothin'. How did he know? 'Cause a man is web-handed and footed, so is a monkey, so is a duck. Now, is that any sense? 'Cause one of yer chaps can wiggle his ear a bit, does it go to show his grandfather was a donkey?"

This doctor believes all this trash, and wants to slit folks fingers apart to make 'em shoot better. Don't yer do it. All he is after is to experiment on you. Let yer fingers alone. It is yer head what shoots, not yer fingers; keep yer head level!" Just then the wind shifted, and I couldn't catch a single word more.

I will not try in future to select scenes desecry. But should you ask the latest news, I will reply. 'Till then I bid you, friend, good-by.—From

J.

HINTS AND SUGGESTIONS.

BY DR. CARL FUCHS.

As long as the student finds one passage in a composition that still contains some difficulty for him, he should not attempt to play it in public.

The pedal is a hypocrite. Use it as you would use a diplomatist.

Air and water are better for the nerves of a pianist than beer and tobacco smoke.

Of all the vast number of those who give piano instruction (I mean non-professional teachers) there are certainly not ten out of every hundred who can play the first of Cramer's Etudes at any moment in an acceptable

manner; among professional music teachers, who give piano lessons, there are not more than twenty-five per cent. who can give this simple requirement, and of *them* the number who can play all the fifty études of Cramer (edited by von Bülow) is certainly not more than ten per cent. Is this not a fact? And still it does not seem to be asking too much to require of those who wish to pass examination for piano teacher the ability to perform at least the last two of those études as specialties.

One may be a bad teacher and still be a good pianist, but never the reverse.

He who does not play piano every day cannot possibly know the sensation of the hand nor even of a finger when on the key-board.

Guard yourself from becoming a prisoner of any cast-iron schedule of practicing which you may devise. He who practices according to a certain invariable programme must of necessity elude the maxim which Leuebach proclaimed as the principle of morality: "Obey all your inclinations, but take care not to become their victim."

Exercises on the mute piano cannot be unmusical, for a mute can make no errors of speech. Nor do we try to learn speech from such a one, but still it may teach us to loosen the ligaments of the fingers, those eloquent tongues of a good pianist.

The orchestra is the ideal of the pianist, but he in turn is also the ideal of the orchestra. The one is admired for its richness of coloring, the other for the distinctness of all the parts when all are animated by the same master-spirit.

One cannot be interesting without being rhythmically so. But nevertheless a performer should not attempt to engage the attention of his audience by any other means than those by which the composer wishes to interest them.—(Translated for THE ETUDE by A. J. G.)

Teachers' Department.

WHEREVER we see a professional man forever speaking against others of the same profession, we set him down as one who does not stand on firm ground.

"It took," or, "It did not take," is what folks say nowadays. As if there was nothing higher to live for than to "take" with people.

In literature, whoever is unacquainted with the most important novelties, passes for uninformed. We ought to be up to that point in music.—SCHUMANN.

That art is the highest and most comprehensive which is able most worthily to reveal the Spiritual, and the material of which is best able to take to itself the Spiritual in all its fullness; while that art is lowest which is least capable of this, and has most to contend with materiality.—FRANZ BRENDL.

When a young man of talent exhibits originality of thought, however wild, however untutored, he ought to be encouraged, and have the path smoothed for him; he is a choice plant and should be cultivated. Such a young man is, perhaps, at first devoid of any knowledge of harmony, yet there is within him a genuine reservoir, whence the purest beauties may flow. I would add, that the young artist born with original genius may be looked on as one of the benefactors of the human race.

ARTISTIC SUCCESS.—Is the absence of success necessarily a sign of lack of merit? "Some are celebrated, others deserve to be," said Lessing. "That an artist is not sufficiently recognized, does not always demonstrate that he is involved in a contradiction with art itself, but only that he is not in unison with the times, and that he is not willing to place himself in unison at the cost of concessions. What is truly honorable in every one is eager to maintain in the turmoil of life, the requisite courage, modesty, and strength for further endeavor.—A. B. MARY.

Genius has been well defined as the power of working to the best advantage. And in order to work to the best advantage we must equip ourselves with all the means at our command. Few are aware that thorough preparatory study was made by Bach, Handel, Beethoven, and many other distinguished composers. And we can cite others who were not less gifted perhaps, but whose works are deficient in form, owing, no doubt, to imperfect training.

It may be asked, why trouble ourselves about musical composition at home, when we have the repertoire of all European composers to draw from? Why should we not be content to interpret their justly celebrated works, instead of trying experiments? The enthusiastic will answer that the utmost possible in music has not been accomplished; that we must look for new and undiscovered effects and attainments. Surely, the devoted artist, with lofty ideal and untiring zeal, will be rewarded with new revelations. And we Americans have a right, if not a duty, to compete in this trial.—J. K. PAINE.

We take the following extract from a letter received from an experienced teacher who discerns the evils connected with teaching, and expresses himself in unmistakable terms. He says: "In referring to the idiotic, cranky children, dunces with no talent and with no hope of ever coming out of their A, B, C. How to teach these *delectable* pupils, of which every teacher has some, need not be asked, for that is impossible; but I mean to inquire whether we should keep them,—and still be *honest*. I have seen a country greenhorn enter a clothing store and ask for a number 32 coat. The dealer had only a 40 left, and wanted to sell it as badly as music teachers would like to take all the pupils they can. But is there no difference between the honorable teacher and the clothing dealer? The latter made the greenhorn try the 40, and, although he knew it didn't suit, he talked and talked and talked, until Mr. Greeny, looking into the mirror, thought he was an Adonis. Shall we tell the parents that their child *will* learn piano; shall we take their money, which in our hands feels like fiery coal; or shall we have that self-denial which makes it our imperative duty to tell parents—even at the risk of losing their friendship—that it is no use to throw their money away? Ah! there is the rub. Parents don't believe that; *you* are wrong, they say; *you* are a bad teacher; *you* are a dunce; their child is an undeveloped Liszt, and somebody else will take the child—and the money. This, as you well know, is one of the miseries of the teacher, and would be fully upset by your talented pupils; but stop, this is a horse of another color; the rapid and solid success is not credited to the painstaking teacher, it is the dear angel of a child who can't be best. Oh, that we teachers are naturally and, I must add, justly restrained from telling some of our pupils "it can't be BEAT" (with a rod).

Touch and tone, as the higher considerations and the only determining ones, must possess the following properties. Corresponding to the hammer-mechanism, the finger blow must be perfectly limber and loose, so that to the eye the finger would seem joined to the hand at the knuckle by the most pliant, soft, and yielding of ligatures. It must apparently rest in a groove, being sensitive to the slightest application of power, and its elevation must occur with as much ease and rapidity as the down blow. The movement of the finger towards the key must resemble completely a fall; as long as it seems like a getting down or a reaching down, i. e., as long as its motion differs from that of falling by reason of a greater or lesser degree of sluggishness, it is faulty, and the correct touch must be cultivated by diligent practice. This fall of the finger is one chief requisite. The second concerns the flexing or pressing down of the key. That is to say, after the fall, the tip of the finger must press down upon the key in a manner so pliant, firm, and yet despite all firmness, so soft, that, free from any sliding forwards or backwards, it appears attached to the key as if by a vacuum. The application of the finger to the key must take place with a delicacy calculated to produce the impression that the finger tip is a soft semi-liquid, easily kneaded substance, resting quite securely wherever it may fall. Correct touch, consequently, combines two diametrically opposed features; first, lightning-like

rapidity of motion in the elevation and fall of the finger; and second, the most consummate repose and freedom from muscular tension at the moment when the key is pressed down. The power, therefore, which in the unnatural state of the fingers is undivided, must be separated into two factors as widely removed as possible from each other, in an increased activity and an increased passivity, in mobility, and in quiescence, in the most sensitive excitability and the most entire absence of tension. These are the mechanical properties of touch, or its visible features. The other or audible side, which is requisite to complete the conception as a whole, is the quality of tone to be produced. The tone to be derived in the foregoing manner, must be distinct and stand in exact relation to the dynamic activity of the finger. On both sides the point of departure must be a nominal medium. The movement of the finger must be neither constrained nor relaxed; it must appear as natural as if it were in-born. The fingers must possess unfettered, individual freedom of movement, and the sound must have a proportionate degree of power. The hearing must become acute enough to recognize this proportionality in the same manner as does the eye in the sphere of visible phenomena. The tone must possess a volume in accordance with the relations of length and power in the fingers, and must be suggestive neither of the influence of the arm, nor of weakness in the finger tips. It must be full, clear, and neither too strong nor too weak. Above all things, it must be purely. To an ear in immediate proximity to the key-board, the fall of the fingers will be perceptible through a light tapping of the finger tips at the moment of contact with the keys.—DR. ADOLPH KULLAK.

Among the many obstacles cast in the way of students of instrumental music, the efforts of well-meaning but short-sighted instructors to force them to conform to certain methods of technique, is one of the most prevalent and injurious. Complaints are constantly heard from pupils who have gone from one master to another in the hope of acquiring a method suited to their capacity, and who are wasting time and energy in the pursuit, the work of each new master having been to throw discredit on the labors of his predecessor, and to seek to undo all that has been learned from him.

There is no doubt that if there were greater sympathy and interest on the part of the master, more progress would be made, and the attention not being entirely absorbed with technical details, more time would be given to study of the poetic and spiritual meaning of works.

No one questions the existence of individuality in character, but little thought has been given by music teachers to individuality in the formation of hands. The position of a teacher toward his pupils, with few exceptions, is analogous to that of the mother, who attempts to train the different members of her family, with their varied traits and peculiarities, according to a system, which compels each to go through the same groove, and of necessity, crushes so much that is original and beautiful. The aim of every teacher ought to be to ascertain what is the most natural system for each pupil, and the one that most tends to facilitate execution, instead of attempting to force them to facilitate execution, instead of attempting to force them into the method of certain "schools." But for the very noticeable tendency among young American students of the present day to regard technique as of first importance, it would seem almost absurd to say that it should be considered merely as a means to an end, namely, the reproduction of the works of the great composers by the simplest means.

EXAMINATION QUESTIONS.

With this issue we close the series of Questions which were commenced one year ago. We present to our readers Prof. J. K. Paine's questions at the annual examination of Harvard College. Written answers were required from each member of the class, prepared upon a given day in the class-room and without aid of books, notes, or instrument.

We omit the questions on harmony, as the ground has been gone over several times in previous questions:

COUNTERTOP.

1. Give a definition of countertop.
2. Give the rules of four-part equal countertop.

3. Write an example of equal counterpoint in four parts to the bass given on the blackboard.

4. Give an account of the resources that may be employed in counterpoint of the second order, two notes against one.

5. Write a counterpoint of the second order, cantus firmus in the alto, and counterpoint in the soprano, to the theme given on the blackboard.

6. Give the rules of counterpoint of the third order, four notes against one.

7. Write an example of three-part counterpoint, four notes against one, cantus firmus in the bass and counterpoint in the alto to the theme given on the blackboard.

8. Write an example of two-part counterpoint (3-2), cantus firmus in the alto and counterpoint in soprano, to the theme given on the blackboard.

9. Define double counterpoint, and give the rules of double counterpoint in the octave.

10. Write double counterpoint in the octave with an additional voice in the alto, cantus firmus in the bass, to the theme given on the blackboard.

11. Give the rules of double counterpoint in the tenth and twelfth.

12. Write double counterpoint in the tenth, with an added middle part, to the theme given on the blackboard.

IMITATIVE COUNTERPOINT AND FUGUE.

1. Compose an example of imitative counterpoint in four parts to the choral, "Vom Himmel hoch da komm ich her."

2. Define the fugue. What are principal parts and devices of the fugue? Give a separate account of each.

3. What are the general divisions in the form of a complete fugue, and the usual modulations that take place in the course of a fugue?

4. State the order of the entrance and recurrence of the voices in the treatment of the subject, and other principal materials of the fugue in two voices.

5. Compose a two-part fugue to the theme given on the blackboard.

HISTORY OF MUSIC.

(Give important dates. Two of the questions marked with an asterisk may be omitted.)

1. Describe the mediæval church modes and their characteristics, and give an account of the reform in the tonal system.

2. Give a sketch of instrumental music from Giovanni Gabrieli to Sebastian Bach.

3. Why did instrumental music naturally succeed vocal music in the order of artistic development?

4. Origin of the organ, harpsichord, and violin; at what period did these instruments severally attain their full development.

5. What progress did the Italian opera make in the eighteenth century in the development of the recitative, air, chorus, and orchestral accompaniment? Name the masters who best represent the Neapolitan opera style.

6. What were the characteristics of French opera under Lully and Rameau?

7. Bach: give a brief outline of his career, and an account of his principal vocal and instrumental compositions. What position does Bach occupy as a representative master, and what forms of music did he complete? Describe the characteristics of his counterpoint.

8. Handel: state briefly the chief events of his life, and name his principal works. What object did his long career as a dramatic composer serve? What place do Handel's Oratorios hold in the historical development of musical art?

9. Haydn: give an account of the Symphony as developed by Haydn. What is *thematic treatment*? What elements of style are combined in the modern symphony?

10. Gluck's career at Paris as a dramatic composer; his theory of art.

11. Mozart: give a brief account of his. What position does he hold in musical history? Describe the principal characteristics of his dramatic life.

How did Mozart improve the art of instrumentation? Give an account of his three best symphonies.

12. Beethoven: give a brief sketch of his life. What influence did he have on instrumental music, and what

does he represent in this branch? State the characteristics of his style as exhibited in the form, orchestral coloring, and emotional expression of his works. The Ninth Symphony as a representative work of art.

13. Schubert, Mendelssohn, and Schumann, and the leading characteristics of their music.

FOR THE ETUDE. STUDENT RAMBLINGS.

BY JOHN W. METCALFE.

It was in the month of May, we had left dear old Germany and the merry student life behind us, we had wandered through the Hartz Mountains, reveling amid the scenes of "Faust," stopping at The Brocken, at Göttingen, Cassels, Frankfurt, and Heidelberg; we had floated down the grand old sleepy Rhine, stopping at Bingen,—"Fair Bingen on the Rhine,"—Coblenz, and Bonn. Ah! what memories cluster about that visit in Bonn; how almost with reverence did we traverse the streets there; how with anxious feelings did we search for the Beethoven house, or rather the two houses where Beethoven is said to have resided in his earlier boyhood, and the monument,—we visited it. How many thoughts came crowding themselves upon us, we thought of the many years since Beethoven had left Bonn a poor lonely boy, of his weary life, his ambitions and disappointments; his solitary death and his almost unnumbered grave at Vienna. Then we recalled to mind the work of the kind and loving hands which had reared this noble monument to his memory; we refer to the Meister (Liszt), for it is to him that thanks are due; he donated thousands of francs, the proceeds of his concerts, to this work, and we would not forget to speak of that other immortal name which appears on the tablet of a monument in the Friedhoff there, Robert Schumann. We walked a long time before we found the spot, but at last we came to it. In a lovely nook among some arbutus trees, a beautiful work of art marks his resting place. The monument is of the has-relief style in granite and carrara marble. A medallion surrounded by laurel wreath contains a fine profile likeness of the master. This surmounts the other work; below it and at the foot sits a female figure gazing longingly and lovingly up at her husband. It is an exquisitely worked statue of Madame Clara Schumann, made from a portrait taken when she was Schumann's young and beautiful wife. We stayed long looking at these two faces so full of language unspeakable, and with regret did we bid adieu to them and to Bonn and turn our faces northward to Cologne. . . .

We had been several days in Paris; it was a Sabbath morning; we awoke with the sun's first rays, which came peeping in between the folds of the heavy window drapery of our department. How should we spend this lovely day? It was settled that we would make a pilgrimage to *Père la Chaise*, how could we better employ our time? We hurried out into the fresh morning air, it was a perfect June morning. Every person knows, who has experienced it, what such a morning in Paris means. After sipping our chocolate, we wended our way through the maze of streets and boulevards out to this famous city of the dead. It seemed as if we walked for hours with undiminished interest. But we could not leave the holy place without visiting the section where rest the illustrious departed, those who have been great and shining lights in the world of musical art. How appropriate that we should leave them for the last of our visit. We walked and walked, having given up all hope of finding the place, when, suddenly, we came upon three names,—CHERUBINI, BOIELDIEU, and BELLINI. We were in the presence of the great composers of the opera epoch. We gathered leaves and flowers from each grave. We found many a name which caused us to pause and recall events in the history of each. We were wending our way down the hillside through a shady dell, when we came upon an iron railing, with a monument of white marble raised somewhat above it. Overhead drooped a delicate weeping-willow, on all sides

sprang flowers from out the velvet turf. The birds were singing sweet plaintive notes as if to tell us who they were watching over. We gathered some of the rosebuds which grew at the foot of the grave. We almost fancied that we could hear voices from among the branches talking from out the past. With reverent uncovered heads we bowed at this shrine in involuntary prayer. A stillness reigned unbroken save by the twittering of the birds, it seemed in the gathering twilight as if they, too, were mourning for—FREDERIC CHOPIN.

CONCERT PROGRAMMES.

Impromptu Soiree Musicale, by Young Pupils (from 8 to 15). Mrs. F. V. E. Dorsey, Teacher.

1. William Tell (duo), Berger; 2. Citizen's Galop, Volti; 3. Le Reveil, Goebsbarts; 4. Une Souvenir, Landois; 5. Il Bacio, Oesten; 6. By the Blue Sea (vocal), Smart; 7. La Gondele, Oesten; 8. Beauties of Paradise, Straebrock; 9. Polka Militaire, Ascher; 10. Kathleen Mavourneen, Crouch; 11. Thine Own, Lange; 12. Recitation, Sioux Chief's Daughter; 13. Welcome to Spring (trio), Oesten; 14. Rhapsodie Hongroise, Liszt (arranged by Maylat); 15. Under the Greenwood Tree; 16. Tyrolense Melody, Krug; 17. March of the Videttes, Englebrecht; 18. Nearer, my God, to Thee, Dryer; 19. Trot de Cavalier, Spindler; 20. Prayer from Othello (for left hand alone), M. Strakosch; 21. Le reveil du Lion (duo), de Kontaki; 22. The Last Adieu, Hull; 23. Galop Brillante, Sponholz; 24. Chasse Infernal, Kolling.

Baxterian Institute, Des Moines, Iowa. Miss Julia E. Nicholls, Directress.

1. Violin Concerto in D (four hands), Beethoven; 2. Mazurka in C Minor, Wm. H. Sherwood; 3. Sonata in E flat, Haydn; 4. Tarantelle No. 1, Mills; 5. My Love is a Sailor Lad (vocal solo), Schleiffarth; 6. Sonata in D, Schubert; 7. Gavotte in G Minor, Bach; 8. Sonata in G, Haydn; 9. Hungarian Dances, Nos. 3 and 4, Brahms; 10. Adieu, Schubert-Heller; 11. Mazurka in B flat, Chopin; 12. Fromendee D'Amour, Solitaire, Heller; 13. Symphonie in G Minor (four hands), Mozart; 14. Gavotte in G Minor, Dupont; 15. Spinning Song (vocal solo), Cowen; 16. March in C, Concone; 17. Symphonie in C (four hands), Mozart.

Milwaukee School of Music, John C. Flynn, Director.

1. Loure (from violoncello suite), J. S. Bach; 2. Nocturne in F, Schumann; 3. Sonata, No. 5 (for violin and piano), Beethoven; 4. Tenor Aria, Cujus Animam (from the Stabat Mater), Rossini; 5. Etude in C sharp Minor, Op. 25, Chopin; 6. Valse, B. Godard; 7. Senta's Ballad (from the Flying Dutchman), Wagner-Liszt; 8. Liebestraum (song), Ch. Morley; 9. In Carnaval, Tschakowsky; 10. Valse de Concert, Wieniawski; 11. Le Printemps (Valse), Teresa Carreno; 12. Airs Bohemiens et Styriens (violin solo), H. Leonard.

Music by Italian Composers, Lucy Cobb Institute. Miss Emma I. James, Teacher.

1. Sleep, Nohle Child—Blanche of Provence (Chorus), Cherubini; 2. Minuet, Boccherini; 3. To a Violet (song), Scarlatti; 4. Die Vegeta (for voice), Sponholz; 5. Tre Giorni Son Che—Nina (song), Pergolesi; 6. Cat's Fugue, Sciarriani; 7. Gavotte, Lully; 8. Ah! Heart be Hushed (song), Donizetti; 9. On Rosy Wings of Love (song), Verdi; 10. I'm no longer Poor, Ametta (song), Ricci; 11. Overture to William Tell (four hands), Rossini.

Vermont Methodist Seminary, Montpelier, Vt. A. A. Hadley, Director.

1. Vesper Hymn, Raff; 2. Etude, Op. 22, No. 1, Wolkenharp; 3. Six variations on Nel cor piu, Beethoven; 4. O Come, Let us Worship (anthem), Himmel; 5. Gavotte, Op. 84, Durand; 6. Spring Idyl, Op. 2, No. 2, Gade; 7. Hymn of Nuns (organ), Wely; 8. Serenade, Op. 32, Jensen; 9. Mazurka, Op. 26, No. 3, Moscheleski; 10. Chorale with variations, Op. 55, No. 3 (organ), Rinck; 11. Consolation, Mendelssohn; 12. Gavotte in G Minor, Bach; 13. Cast Thy Bread on the Waters (sacred song), Roeckel; 14. Songe de Bonheur (Valse Caprice), S. Smith; 15. Whispering Hope (vocal duet), Hawthorne; 16. Adagio, with variations, Op. 78, No. 3, Haydn; 17. Valse Brillante, Kowalski; 18. Procession March (organ), S. Clark.

Virginia Female Institute, Staunton, Va. F. B. Webb, Director of Music.

1. Melody in F, Rubinstein; 2. Storming the Heights (chorus); 3. Woodland Home Mazurka, Küssner; 4. Tell Me, O Beautiful Maiden (song), Gonnard; 5. Songs Without Words, No. 6, Mendelssohn; 6. When the Robin Nest Again (song); 7. Tyrolense Melody, Krug; 8. Vienne Galop, Ketterer; 9. Bird Song, Bannaler; 10. La Sultana (Valse Brillante), De Kontaki.

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ERIC CHOPIN.

IES.

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Sea (vocal),
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Ryder; 19.
Othello (for
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1; 23. Galop
Kelling.

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ethoven; 2.
3. Sonata in
3. My Lover
Sonata in D,
3. Sonata in
4. Brahms;
a in B flat,
Heller; 13.
art; 14. Ga-
Song (vocal
Symphonie

re, Director.

3. Bach; 2.
5 (for violin
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2. Carneval,
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ese; 6. Cat's
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melts (song),
hands), Ros-

VI. A. A.

2. No. 1. Wol-
Beethoven;
amel; 5. Ga-
Op. 2, No. 2,
8. Serenade,
3. Moskow-
No. 3 (organ),
2. Gavotte in
the Waters
mheur (Valse
(vocal duet),
Op. 76, No. 3,
18. Procession

F. R. Webb,

ing the Heights
Küster; 4.
nod; 5. Songs
6. When the
d. Köhler; 6.
Benneler; 10.

190 The melody must be brought out distinctly. Where the same hand has groups of sixteenths (semiquavers) and longer notes, the latter should, as far as possible, receive their full value.

Andante. 3/4

5. *p legato.*

cres.

dim.

cres.

dim.

cres.

f

dim.

cres.

dim.

THE STACCATO.

In §39 the staccato has been prepared in a natural manner. Each single note is now struck, just as sixths and chords of the sixth were before, *i.e.*, with loose joint. A dot is placed above the notes. The finger strikes the key just as in legato, but it must resume its position at once.

Allegretto. *Two Staccato Etudes.*

1.

The musical score is written for piano and consists of six systems. Each system contains a piano (p) staff and a bass clef staff. The tempo is marked 'Allegretto.' and the title is 'Two Staccato Etudes.' The first system is marked '1.' and 'p'. The second system is marked 'cres.' and 'dim.'. The third system is marked 'dim.'. The fourth system is marked 'cres.'. The fifth system is marked 'cres.'. The sixth system is marked 'cres.'. The score includes various musical notations such as staccato notes, slurs, and dynamic markings.

FRÖHLICHER JÄGERSMANN.

Con anima.

Con anima.

6/8

f *p*

1 2 3 4

f *p*

Ped. *

Sua.

Ecco. pp

f

p

f

sf sf sf

p

f

Ped.

PEACE OF EVENING.

ABENDFRIEDEN.

A. FORSTER.

The musical score is written for piano and organ. It consists of five systems of music. The key signature is one sharp (F#) and the time signature is common time (C). The score includes various musical notations such as notes, rests, and ornaments (marked with 'x'). Dynamics include *p* (piano), *cres.* (crescendo), *mf* (mezzo-forte), *sf* (sforzando), *pp* (pianissimo), and *a tempo.* (return to tempo). Fingerings are indicated by numbers 1-4. The organ part features several chords and melodic lines, some with ornaments. The piano part includes arpeggiated figures and melodic passages. The score concludes with a final chord and a *cres.* marking.

3
a tempo.

The musical score consists of six systems of staves. The first system includes a treble and bass staff with a melodic line in the treble and a more rhythmic line in the bass. Dynamic markings include *mf*, *dim.*, *poco rit.*, and *pp*. Fingerings are indicated with numbers 1, 2, 3, 4. The second system continues the melodic and rhythmic patterns. The third system introduces a *cres.* (crescendo) marking. The fourth system features a *cres.* marking and a *sf* (sforzando) marking. The fifth system includes a *p* (piano) marking and a *dim.* marking. The sixth system concludes with a *poco rit.* marking and a *pp* marking. The notation is in a key with two sharps (F# and C#) and a 3/4 time signature.

The equalization of the fingers.

Allegro moderato.

6. *sempre forte e legato.*

The musical score consists of six systems, each with a treble and bass staff. The first system includes the tempo *Allegro moderato.* and the instruction *sempre forte e legato.* The music is written in common time (C) and features a key signature of one sharp (F#). The right hand plays rapid sixteenth-note passages, while the left hand plays sustained chords or single notes. Fingerings are indicated by numbers 1-5 above notes, and articulations like slurs and accents are used throughout. The score is numbered 6. in the top left corner.

FROM THE LITTLE PRELUDES.

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Appendix: Prelude in G Minor. (<i>Anhang: Praeambulum G-moll.</i>) Page 28		

* In this instance the Prall trill of Ph. E. Bach could very well have been employed.



The Wisdom of Mang.

In the moral world *good intentions* secure respect and appreciation. In the realm of art they account for nothing. In that sphere only *ability* is the standard by which the artist is judged.—SCHOPENHAUER.

Talents of a second rank will always be apt to create their works within the old traditional forms and rules; genius ignores traditions, for it cannot bear fetters.—ROBERT SCHUMANN.

Whenever music is produced in opera, concert, or oratorio it is done for its own intrinsic value. Those who can't understand its tonal language may keep away. Not so in the church; there music is cultivated in the service of religion, and must therefore remain subordinate to the liturgy. People do not go to church for the sake of music, but music enters the sanctuary for the purpose of edifying the worshippers.—I. E. LOBE.

Music is the only universal language; with the aid of this divine art we can express more than with words. Music makes the sad cheerful, and turns serenity into melancholy; it makes the healthy more vigorous and active, and restores the sick to renewed health; it has the power to allay the wrath of the violent, and to turn the phlegma into excitability. Music is differently expressed, according to the frame of mind, or to the condition of the nervous system; tenderness of feeling will produce soft and delicate music; a barbarous people has only barbarous music, hardly differing from the howling of wolves, or the barking of dogs; it excites, but does not refine. Only the music of the refined is an outward manifestation of a civilized community.—DEMOCRITOS.

In criticizing the works of the great masters, we often follow the example of a certain young painter, who for the first time beheld the wonderfully executed frescoes of Cornelius at the Glyptothek, in Munich. Speaking of them to an older colleague, he frankly admitted that he could not admire the first time he saw them, and when he looked upon them the second time he still failed to admire. Whereupon the old expert admonished him to go again and again, to study the frescoes until he *could* admire. The works of genius are so eminently high above the conception of the ordinary mind that true modesty ought never to forget how conceited it is to criticize adversely, and that the deficiency is more likely with the masses than with the artist.—W. H. RREHL.

In listening to music not all persons are affected alike; some are irresistibly transported to the highest ecstasy, forgetting, as it were, that they are on this planet, while others feel only the temporary sensation of an electric fluid. It is a well-known fact in physics that electricity produces a magnetic power of attraction between different bodies; a glass tube rubbed with a woolen cloth will cause little flakes of paper to adhere to it, but the moment that the electric spark is broken, the paper will fall off from the tube; in other words, magnetism is for the time being suspended. So in music, many of her votaries, when judged from the stand-point of mental culture, do not reach higher than the glass tube in the realm of inorganic bodies; for only during the performance of the artist, be he singer, pianist, or violin player, the audience become electrified and magnetized. Alas, the electric fluid emanating from the artist being exhausted, the hearers, like two opposite poles, become separated like a non-conductor. I think that if our great and eminent artists would reflect on this physical phenomenon, it would teach them and others a wholesome lesson.—H. EHRLICH.

NINTH ANNUAL MEETING OF THE MUSIC TEACHERS' NATIONAL ASSOCIATION.

(Official.)

THAT the Music Teachers' National Association was founded at just the right time, and that it was based upon wise principles, is clearly demonstrated by its vigorous growth, and by its success even in the face of indifference, and often worse than indifference, on the part of those interested, *viz.*, the members of the musical profession. It would be interesting to write the various stages of its growth, to follow out the various lines of influence which have conspired to build it up upon its present basis, but it would be impossible at this time to follow out this line of thought at length, as we have to present to the readers of THE ETUDE, the programme for the Ninth Annual Meeting of this body, at the Academy of Music, New York City, July 1st, 2d, and 3d, 1885. A glance at the list of essayists will emphasize the fact that the best elements in the profession will be represented, and that it is becoming more and more in fact as in name, *national*. The subjects to be presented are worthy of careful consideration, as they strike at the root of many important questions seriously affecting the development and continued progress of musical art in this country. It is to be hoped that all persons interested in such a broad and well-rounded development of our musical resources—whether actively by professional work, or passively by sustaining and co-operating with the various organizations which are accomplishing so much throughout the country—may feel that the Music Teachers' National Association is worthy of their cordial support, and recognition. One fact in this connection must be borne in mind, *viz.*, that this Association at the present time *does* stand as a representative body, and as such, it will represent either the *best* or the *worst* elements of our profession, in just the proportion that either element predominates in its counsels. It becomes then the plain duty of every true musician throughout the country to enter its ranks, and by wise counsel and active labor, make it not only a worthy representation of all that is best in our profession, but also render it a power for good, and a source of justifiable pride on the part of its members.

Feeling confident that such an interest will be taken in the coming meeting as will justify the brightest hopes of its success, and that its deliberations will materially advance the best interests of musical art.

At a general meeting of the musical profession of New York City and vicinity, held in Steinway Hall, April 22, 1885, the following resolutions, offered by Mr. A. R. Parsons, were unanimously adopted:

"Whereas, The Music Teachers' National Association, originating in the great Middle States of the Union, has grown in power and influence until nearly all prominent representatives of the musical profession, East and West, North and South, have become enrolled on its list of members; the said Association having, among other good and practical works, developed the idea of an American College of Musicians, empowered to confer degrees indicative of the nature and scope of the professional attainments of their bearers, thus establishing in behalf of ambitious and earnest workers in the musical profession definite standards for self-estimation as well as for public recognition; and

"Whereas, The said Association, at its eighth annual meeting, last summer, selected New York City as the place for the ninth annual meeting, to be held July 1st, 2d, and 3d, 1885, in the Academy of Music.

"Therefore, we, the representatives of the musical profession of New York City and vicinity, in Steinway Hall assembled, to hereby

"Resolve, That we tender a cordial welcome to our colleagues in the profession who will assemble here in July next to attend the sessions of the Music Teachers' National Association; and we further

"Resolve, That we pledge to the Association on the occasion of the coming ninth annual meeting our personal attendance at the sessions, and our best efforts to the Association to decide wisely on all matters which shall come before it for action."

NEWS OF THE MONTH.

THE musical season is coming to a close. May, the alleged month of flowers and music, has been unusually prolific in concerts in both hemispheres. The threatened hot spell which did so much to hurt the attendance at public places in April did not occur in May, and the consequence was the month has been an unusually busy one, and the season will go out in flying colors.

In New York, Madame Hopckirk gave her last recital. It was a programme heavy enough to tax the fingers of many masculine players. Madame Hopckirk's memory is remarkable, and what with her beautiful interpreting power and finished technique, she has left behind her an enviable reputation. She goes back to Scotland.

M. Ovide Musin, who has become such a favorite with the public, also gave a successful farewell concert, assisted by well-known artists. The "Manzoni Requiem" was given, under Walter Damrosch's direction, with marked success. Also under the same leader was produced a new Symphony by Felix Draeske, which created quite a sensation, although its merits as an original work has been sharply discussed.

The Thomas Orchestra is away concertizing in the West, with Madame Fursch and Max Heinrich as soloists, and are of course leaving good houses.

Miss Medora Henson and Miss Helen Dudley Campbell are the coming singers evidently. Miss Henson, who has been associated with Mr. Heinrich in his unique song recitals, has won golden opinions for herself in oratorio and concert. Miss Campbell is comparatively a new comer, although those who remember her beautiful singing at the Cleveland Teachers' Association will not soon forget it. She is a pupil of the celebrated Madame Cappiani, and possesses a rich, full, mellow soprano of unusual vocal smoothness. Her forte is the dramatic, and we will have the pleasure of hearing in the American Opera Company next season.

Boston's Symphony Concerts, under Gericke, has closed, after an unusually successful year. The programmes have been most severe, and the attendance large.

Prof. Paine has attracted much interest with his lectures on the great composers. They are succinct and instructive.

Miss Cheyney played the Chopin F Minor Concerto at the last Symphony Concert in a most poetic manner.

The German Opera Company, under Damrosch, is a case of *Veni, vidi, vici*. They have been uniformly successful, and in Boston made a decided hit.

In Cincinnati and Chicago there has been much music making the past month. The College of Music at the first-mentioned place giving a very enjoyable concert, and Professor Doerner's excellent playing at another concert is highly spoken of. Mr. Jacobsohn and Herr Schradieck have as usual proved themselves fine artists wherever they appear in public.

I forgot to say that Mr. Wm. H. Sherwood has inaugurated a novelty in the shape of popular price pianofortes, thereby showing his common sense, and also being a praiseworthy effort to break down the high price system. I have heard certain musicians complain bitterly of the want of patronage to such an such a concert or recital.

How can the music loving public hear all the good music, that is going, if they have to pay such fearful prices. The greater mass of music enjoyers are by no means wealthy, and Mr. Sherwood has taken a good stand. Let him stick to it.

Among the latest arrivals from Berlin and one of the "dark horses" in the pianistic competition for next season is Miss Eleanor Garrigues, well known in musical circles in New York City as a pupil of Mason before she went abroad. I had the pleasure of hearing her play shortly after her return, and was struck by the varied and intellectual style, restraint, and absolute control of the key-board. While abroad Miss Garrigues was a pupil of Oscar Raif, who is winning golden opinions for himself as a teacher. Miss Garrigues is at present playing much ensemble music, and will probably be heard with orchestra next season. We will also hear the much-talked-of Victor Benham.

In London the giddy whirl of sound has never ceased. The chief event of the month has been the hearing of Anton Dvorak's new symphony in D Minor, under the baton of the composer. The themes are of course elastic, and it is spoken of as being a work of rare merit and originality. The public are looking with expectation to the hearing of Moritz Moszkowski's symphonic poem, "Joan of Arc," pronounced by Beethoven to be one of the most original things since the death of Beethoven. Moszkowski, I need hardly remind my readers, is hitherto known only by his piano compositions, and is a beautiful pianist, has recently married, and is settled in Berlin. His health has always been poorly, which has been the principal reason of his seldom appearing in public. As a pupil of Kullak and Liszt he is a remarkable pianist, but it will be as a composer that he will be known to fame.

Remember, the American pianist, is to play Dvorak's Concerto in G Minor at the next Philharmonic.

Clotilde Kleeberg has won fresh praise by her bright and vigorous rendering of Weber's Concertstück at the last Philharmonic under Sir Arthur Sullivan's leadership.

Just now violin recitals are in favor. Carodius and Peninger giving performances that are simply delightful.

Many people are cavilling at the conferring of the Musical Doctorship on Hans Richter, the famous conductor, and say that he couldn't write a four-voiced fugue if he tried, but not a word was said when the degree was conferred by the Dublin University on the Princess of Wales on the occasion of the royal visit to Ireland. Queer, isn't it? The fact of the matter is the English are becoming tired of foreigners, and just at the present time there is a reaction and the Germans are not very popular. It is all events, it is certainly stimulating, home talent, particularly in the operatic line; look at the names of Sullivan, Stanford, MacKenzie, and Goring Thomas, so the rivalry may lead to something.

Senor Sarasate is bewitching the Londoners with his Spanish music, and is a tremendous "go," as our English cousins would say.

So dear old Ferdinand Hiller is dead, at the ripe age of 74. Those who ever met the genial pianist and composer carried away from his presence the most refreshing memories. He was one of the few wonder-children who ever amounted to anything. A pupil of Hummel, he enjoyed that master's friendship, and had the advantage of his solid learning, the fruits of which young Hiller showed to the Parisian world, where he ranked as a brilliant and fine pianist and an excellent composer. Who doesn't know his symphonies and romantic concertos in F Minor? He became acquainted while living in Paris with every one worth knowing, and his friendship with Mendelssohn, Chopin, and Liszt was enduring. He paid a beautiful tribute to Mendelssohn in a delicious memoir, and in fact he handles the pen with the same ease as his instrument. His writings are numerous and deserve to be read. His études, spoken of very highly by Schumann, should be in the hands of every student of the piano. His compositions are numerous, and while never quite touching the high-water mark of genius, reveal originality and, above all, genius. He was for years director of the Cologne Conservatorium, where his influence was strongly felt on art matters. As an interpreter of Mozart, he ranks with Reinecke, and that is sufficient praise. Dr. Hiller was always strongly anti-Wagnerian, and used his pen vigorously in behalf of the old school. He was a great favorite of the late Briley Richards, so well known for his drawing-room compositions and his valuable services as a teacher, has also passed away. While never making any pretence as a profound composer, he nevertheless did some good work with his ballad arrangements and florid fantasias, all in the Thalberg school. As a teacher, however, he will be remembered. He was born in 1819, and was a Welshman, and at the time of his death was actively fulfilling his duties at the Royal Academy of Music, London. He leaves a sorrowing circle of friends and pupils.

Another well-known pianist, Wm. H. Holmes, who was born in 1812, has also died. He was a good composer, and also occupied a position at the Royal Academy.

Aloys Rausig, the father of the celebrated Carl, died last week in Dresden. He was himself a splendid player, and laid the basis of his son's magnificent technique; he was only sixty-five years old.

The Organo-Piano is still the sensation of the day, and is pronounced a wonderful invention.

Mr. Thomas Macaul, of Glasgow, has invented an instrument with steel forks instead of wires, and with a double sounding board, of which much is expected. This is indeed the age of invention.

Madame Essipoff has been appointed Court Pianist to the German Emperor.

Mr. and Mrs. George Henschel are still concertizing on the Continent.

Rubinstein has been playing in Presburg for the Hummel memorial fund.

Von Billow talks about coming over next season to America. The American public ought to go into active training, so as to be able to cope with the pugnacious doctor. He played recently in Vienna the D Minor Concerto of Brahms nobly, and without a conductor. Think of it!

Mr. S. Liebman, once of Boston, has been playing in Berlin, and the critics advise him to let Beethoven alone, particularly the "Moonlight" Sonata.

Miss Amy Fay, the well-known pianist and writer, has called for Berlin to spend the summer, and, I suppose, revive old memories, and of course see Deppa.

Eugene D'Albert has just played in Paris, and of course created a furore (he always does something or other of that sort wherever he goes). As a composer he is coming to the front rank. His recently-played overture to "Hyperion" is considered wonderful. So poetic, so original, and when Billow heard his B Minor Concerto for piano, he exclaimed "at last we have something new." So altogether for a young man of twenty-one he has much to be proud of. His playing of the G

Major Concerto of Beethoven, under Klindworth's direction, at one of the Berlin Philharmonic Society's concerts, was pronounced perfection. Happy youth.

Little Earnest Schelling, whom we remember so well, has been winning golden opinions at a recent concert in Paris, where he played the E Minor Concerto of Chopin, and the E flat polonaise of the same composer. He has reached the venerable age of nine years, the age that most little boys who are studying the piano are struggling with some way of getting by.

Some strong trio playing was heard in Leipzig from De Abna, Hansmann, and Barth, pianist. The first two mentioned are members of the Joachim Quartette, and the audience, a Leipzig audience, too, went wild.

Miss Anna Senkrah, as she chooses to call herself (her right name is Harkins), an American, has been delighting the Germans by her brilliant violin playing.

Anton Bruckner, a Vienna composer and organist, has made a name at last, with his Eighth Symphony, in Leipzig. It takes a long time for fame to reach one sometimes. Bruckner is a famous organist and teacher of harmony, one of his pupils being the well-known young and rising pianist of this city, Mr. Anthony Stankowitch.

Mrs. S. P. Cary gave two delightful piano recitals, made up from the works of Beethoven and Chopin, and played to the delight of the pupils of her school. This energetic and amiable lady also had Madame Julia Rivé King to play an interesting recital at her school.

Teresa Carreno has been charming the hearts of our Western cousins by her fascinating playing, and Madame Schiller has again been heard in New York, playing in her usual artistic style.

I have just heard of the death of the venerable Sir Julius Benedict, the veteran pianist and composer, at the age of 81 years.—*Requiescat in pace.*

HOW TO SUCCEED AS A MUSICIAN.

BY DR. LEOPOLD DAMROSCH.

FIRST of all, success as a musician does not mean personal success. There have been very rich musicians who were not really successful; and there have been very poor musicians who were really successful. The musician has a proper estimate of his own ability, educates his talent to the utmost in order to reach the highest standpoint. He is not to care what others say. He may get high praise and yet feel ashamed; he may be almost crushed with adverse criticism, and yet feel proud of what he has done.

The first condition for success is a natural gift for music, and a willingness to sacrifice his life for his art. Without a genius or taste for music, no diligence, no amount of practice will be of any avail.

This taste can be developed as soon as it is recognized in the child, but if music is to be made a profession, the child should be healthy, because the work of a musician is very wearing on the brain and nervous system. In the early education of the child every effort should be made to bring him in contact only with pure and healthy music. He should be encouraged to vocalize in the simplest form. If he has talent for instrumental music, let him be taught to play; though there have been great musicians who have never played an instrument. Let him develop his grammar of music while his joints and joints are most flexible. At the outset let him keep away from anything heavy and difficult; also avoid the frivolous. Music, however, is so far holier than any other art that there are really very few musical productions that may be called bad ones. All music is a descent from the highest; it can never lose its origin.

Many parents think that any teacher will do for a beginning, and if the child shows real talent they think that when he grows up he can then be brought to a great master. This is wrong, because the master has often often to teach much to rectify the errors of the first teacher before he can begin to instruct according to his true principles. Therefore the best teacher, even if he is the most expensive, is the one that should be employed. Hundreds of children rather ought not to be taught instrumental music, because they have not the talent for it; many of them had much better spend half an hour daily in singing than two hours at the piano. Nature has given every one a voice, and nearly every one can be taught to sing, if the instruction is commenced early in life.

The teacher must instruct each of his pupils individually. The mental disposition and physical peculiarities of the pupil will decide as to the kind of music he will select for him. If the pupil has too great a liking for sentimentality, the true teacher will endeavor to create in him a taste for the lively. He will fill up the gaps that nature has left; he will not only encourage the pupil's natural taste, but draw out the taste that nature has indicated but not fully developed.

Another important thing: no matter how great a

genius a child may have for music, his time should not be devoted to it exclusively. He should be educated not only in music, but in many branches of knowledge. The moral and religious inclinations of a child ought to be scientifically developed and educated. It is a wrong idea that a genius for art is sufficient to make a man a great artist.

The model teacher of music will be a man not only experienced in one single branch, but a man of wide horizon, of general culture, of large experience, of a kind disposition, but earnest and severe in his requirements; a man who does not look upon teaching as a mere pecuniary business; a man who would rather teach ten poor pupils gifted with talent, than one fashionable but untalented pupil for a large sum of money.

There ought to be more education in vocal music. The instrumentalist who cannot sing on his instrument as with a human voice is not a real musician. And singers who care nothing but for performing flourishing passages, who cannot phrase their tones according to the words, may have the grandest execution, but they are mere birds, not singers.

Then again there is the listening to music, which is really an art by itself, and which ought to be taught at the beginning. It is because people do not know how to listen to music, that the judgment of music is so very uncertain and often false. The listener ought to have a knowledge of musical forms and of other things pertaining to the art, and these must be taught; they are not given by nature. The man gifted with a good taste for music will not be able, by this alone, to have a sound judgment. He must be educated to the habit of having thousands and thousands of untalented children wasting hours, months, years, with the piano for the sake of producing some unmusical music, the time would be better employed in teaching them how to listen to and appreciate that which is really music, produced by competent musicians.

To conclude, if "success" means recognition, the musician whose talents not only, but whose general intelligence and character are properly developed, may patiently wait until "success" comes. If his music flows from the heart, and is controlled by a balance of intelligence and experience, he will make his mark, whatever obstacles he may find in his way.

And even if he should see charlatanism triumphant for a time, he may rely upon the final victory of the good cause. No matter if he personally earns not the index of success—money—he will at last, by his power is victorious over the unsuited might, the true cause conquers the false. The "success" of his art is what a musician has to live and die for, and not his personal ambitions, however justified they may appear.

Questions and Answers.

(Questions pertaining to the study of the Piano-Forte will receive attention, and answers appear, usually, in the following month, if received before the expiration of the current month. The writer's name must accompany letter to insure an answer.)

QUEST.—Will you answer the following in THE ETUDE: What is the difference between 4-4 time and 4-2 time, that is, where is the difference made so that the ear will distinguish it? Do the four half notes in 4-2 time have any greater duration of time than four quarters in 4-4 time?—S. B. H.

ANS.—It is correct to consider them one and the same thing. The ear can distinguish no difference between them. We will, however, add that 4-2, which is frequently found in English church music, of the present day, is taken twice as quick if the sign ♩ is used, while in 4-4 the same sign means that the contents of the measure is in two parts, not four, and not necessarily of a brisk movement.

QUEST.—Will you please answer just how primary must the Prize Instruction Book be? How long time is left to prepare it? Are the names of the competitors to be published?—B.

ANS.—The work should contain the first instruction in piano playing for the smallest child. The length of practice was allowed to prepare the work, will be announced in July issue. The names of the competitors will not be published, excepting, of course, the successful one.

QUEST.—Can a half note be divided into six equal parts? If not, why is it divided so in music? We find quite frequently in 2-4 time, a half note in the treble, and in the bass two groups of triplets or six eighth notes to be played in time of two quarter.—E.

ANS.—A half note can be so divided, and is met with in composition. The only examples we can now call to mind, in the last part of the four-hand arrangement of the Schumann's "Scherzo" for the second part of the quintette, op. 43, Schumann, the slow movement.

QUES.—Will it be considered improper for me to ask a question concerning the organ to be answered through THE ETUDE? If not, can you tell me of good voluntaries, or books of voluntaries for the organ for a person who is a good performer, but has little or no gift for improvising.—E. M. A.

ANS.—"Voluntaries for Organs," by Berg; Elliot's "Organ Voluntaries," two volumes, six books in each volume (Novello); "Practical Organist," by Gailman; Hill's "Short Organ Voluntaries." The above are among the most reliable works of the kind you desire.

QUES.—I have never seen rules for reading such passages of irregular group of notes for both hands as found in Beethoven Sonata, Op. 2, No. 1, in the adagio movement, and the introduction to "Adeleide" of the same composer.

ANS.—The "Cotta" edition of Beethoven's Sonatas will give you the desired information regarding the sonata. The work "Rhythmical Problems," by H. Germer (G. Schimer, New York, publisher), treats directly on this subject, and would advise a perusal of the same as the most speedy way to acquire the knowledge that will be a guide in all such cases.

QUES.—What is the metronome mark for Mason's "Silver Spring"?—S.

ANS.—M. M. eighth note = 100.

QUES.—Please give in THE ETUDE the names of some standard works in the forms used in the opera, and on the "Construction of the Opera."—M.

ANS.—There is a work entitled "Die Oper" (The Opera), by J. C. Lobe, which forms the fourth volume of his "Lehrbuch der Musikalischen Composition." Whether it has been translated we are unable to answer; but think it is not. Bossey's "Guide to Opera," and Edward's "History of the Opera," would be useful books in this connection.

QUES.—When was Heinrich Lichner born, and where does he live?—S.

ANS.—He was born March, 1829, and is at present organist in Breslau, Germany.

QUES.—Will you please give through the columns of your valuable journal the metronome marks for "Waldrauschen," by Liszt, and "An Bord d' une Source," by same composer.—R.

ANS.—Waldrauschen, M. M. quarter note = 104; An Bord d' une Source, M. M. dotted quarter note = 80.

QUES.—Will you please answer through THE ETUDE the following questions:

1. What is a sequence?

ANS.—A sequence in music is a regular and continuous repetition of a motive on other degrees of the staff; the intervals always to be the same as found in the motive.

2. Does a natural placed before a note affect all the notes on that degree, in that measure?

ANS.—A natural placed before a note affects all the succeeding notes on that degree only during the measure.

3. Will you recommend some good technical studies for the reed organ?

ANS.—We know of no technical studies specially compiled for the reed organ, except the ones by Louis Meyer. The study of technique should be acquired from works on piano-forte technique.

4. What is the complete number of scales? I have heard told there are 120.

How many forms of the minor are there, and is there but one form of the major?—M. N.

ANS.—There are 24 scales, 12 major and 12 minor. The only way possible to get 120 forms is this: 12 major, 12 harmonic minor, 12 melodic ascending, 12 melodic descending, and 12 mixed, 60 in all. Then consider the upward series, and as distinct from the downward, and you have 120 ascensions; all of which is not true. There are two "forms" of the minor, and one of the major.

Pupils' Department.

THERE is also a class of disagreeable pupils who try in every conceivable way to find out what other pupils study, and how they progress. This is not an indication of a spirit of emulation, but rather an outgrowth of inquisitiveness, a desire to appear as a professor's confidant. Such pupils also fish for compliments, and then at parties

and suppers delight to repeat what the professor has said to them or about them. Teachers, carefully guard against these corkcrews, these lawyer-like pupils, that draw everything out of you in spite of yourself. But then, if disagreeable pupils make the life of the teacher burdensome, disagreeable mothers are guilty of the same sin. How hateful, how discounting and meddlesome some mothers can be! Often they are more unendurable in their conceit and dictatorial spirit than the most disagreeable pupils imaginable. Many a pupil could be managed were it not for the silliness of her mother. But then we only speak of disagreeable pupils and not of disagreeable mothers.—Merz.

ORIGIN OF THE TERM CLASSICAL.—The Roman people were divided into six classes, the *classici* was the title of the first, or highest class of citizens; hence the works of Grecian and Roman authors were called "the classics," by modern Europe, in the preparatory period that preceded the great revival of work in polished literature. They were so named partly because of their great superiority to the works of modern writers, at daybreak after the long night of the "Dark Ages," and in England, anterior to the "Elizabethan era," but more because of their text-books and models of form, diction and concise lucidity in literary compositions, for the "classes" in the scholastic institutions. Moreover, it should be noted that the Greek and Roman authors of these models were the pupils of nature and energetic life, rather than of the pedantic method of schools, most of which only impress painfully on the memory and dimly upon the mind.—Neave.

In answer to the question "shall I borrow money for tuition?" the *Musical Herald* has the following answer:

We answer, yes: that is, if his health is fairly good and there is a reasonable prospect that he will be able to pay his debts. It would be inexcusable for one to starve, when some acquaintance was willing to lend money for food; or to go looking like a vagrant, when money for clothes could be borrowed; or to neglect golden opportunities for fitting one's self for a useful life, merely because of an unwillingness to incur a reasonable pecuniary obligation which could probably be discharged at a later time, when the possibilities for a thorough musical training should have passed away forever. By all means borrow for such a necessary purpose; not unreasonably, but what is needed, and trust to Providence for a continuance of health and energy and success sufficient to enable you hereafter to repay your friends.

Experience without learning is better than learning without experience.

All persons coming before the public as interpreters of music or representatives of the drama should be willing to receive and profit by intelligent criticism. Too much praise has the effect of making students too easily satisfied with themselves. They believe they have no need for further exertion, and the result is they never rise above mediocrity. On every hand one sees the stultifying effect of over-praise. Mendelssohn, in speaking of his gifted pupils, says: "It is probable that she may one day be spoiled by all this praise, for if she were to become satisfied, as it were, with herself, it would be all over with her." I feel sure that every conscientious teacher of music can share Mendelssohn's feelings on this subject. On the other hand there need be no fear that pupils will be injured by a lack of praise from their teachers, for they are sure to receive all, and more than they merit, from their friends, for children are rare that do not gladly take all that is given them. In my experience, I remember but one instance to the contrary—that of Grace Andrews when eight years of age who, when a lady was praising her without stint, came up to me rather excitedly and whispered, "that lady must not praise me so, for she will certainly spoil me." But, who is capable of giving intelligent musical criticism? Only such as possesses a thorough musical education can bestow criticism without prejudice. Anything that emanates from such a source must be acceptable to every progressive teacher or student of music.—JULIA E. NICHOLS.

GOOD WORDS.

RHODE ISLAND.

I LIKE THE ETUDE very much, both as regards your plans and their execution. The paper should be in the hands of every teacher and student of the piano-forte. It is practical, helpful, and suggestive.—H. C. M.

NEW YORK.

Allow me to express my admiration of THE ETUDE. It is a credit to American musical journalism, and is the kind of publication I have longed to see established for many years. The time must eventually come when the "monthlies" issued by various music-publishing houses will be assigned to their true place. There is much hard work to be done, but every year adds to the number of earnest, noble workers in the field. Faithfully yours, for the advancement of the art.—F. O. J.

VIRGINIA.

THE ETUDE still drops in, bringing with it all the delightful companionship of a cherry and genial visitor, and I have learned to look for and welcome it as one would welcome the first trill of the robin, or the first sweet violets of spring. God grant you abundant prosperity in the work; it certainly deserves world-wide success, and should find its way to every music-loving home.—C. J. M. J.

NEW YORK.

Allow me to extend to you my assurance of my most cordial and sincere appreciation of your work. THE ETUDE is sure to do a great good in the field of musical art, and in its subject matter, both in a literary and musical point of view, is a credit to the well-known art centre, the city of Philadelphia, and to its talented conductor and publisher.—E. H. S.

IOWA.

One of your subscribers told me recently that she was a much more conscientious teacher since reading THE ETUDE. She felt the moral tone therein. So do we all.—E. A. L.

WISCONSIN.

I congratulate you on the deserved success of THE ETUDE. It is thoroughly alive to the interests of piano teachers, pupils, and players, and cannot fail to do much good. The more mental activity can be aroused in this field the better.—J. C. F.

MASSACHUSETTS.

After reading your paper (THE ETUDE) through to the one year of which I have been a subscriber, I can confidently recommend it to any student of music, pianist or not. I wish to renew my subscription, also two others.—C. S. W.

OLD FOGY AGAIN.

AT the risk of being called a chronic fault-finder, let me once more, Mr. Editor, call your attention to your practice of giving music away with every issue of your paper, and its utter uselessness from a musical point of view. If a regular course was pursued, such as one system of technique strictly adhered to, or a series of sonatas, or even sonatas from some good composer then I could possibly see some use of it, although I must confess I never believed in the instalment plan. But as it is, it is too irregular, too desultory, I might say fragmentary, to amount to much. Once in a while you hear something good, then a flood of common technical stuff that any school-boy would laugh at, and it the same with the pieces. The harmony course is much better for the reason above given, i. e., it is one definite system. Better give the music up, Mr. Editor.

JAMES H. HOWE, of the De-Pauer University, Greenville, Ind., has undertaken to get up a festival for June, at which the principal choruses of the Peace Jubilee, of Boston, in 1872, will be given. Mr. Howe will be doing too great a work by successfully carrying out the plan stated in the prospectus. We have confidence in his ability, as there is nothing else of such scope and grandeur, as these choruses, and even if the name of the Boston Peace Jubilee is to be again heard.

IMAGINARY PILGRIMAGE TO
BEETHOVEN.

BY RICHARD WAGNER.

O WANT and Misery, protecting delities of the German musician (unless indeed he happens to be the Capellmeister of a court theatre)—Want and Misery—you shall have the first and the most honorable mention at the very beginning of even this reminiscence of my life! Let me sing your praises, steadfast companions of mine! You have kept faith with me and never left me! You have kept from me your sturdy hands all the wretched changes of fate, and sheltered me from the oppressive sunbeams of fortune! You have ever cast a black shadow over the vain goods of this world; receive my thanks for your most unwearying devotion! Yet, if you can so arrange it, I beseech you to seek out by and by some other protégé, for would I saw, from very curiosity, how I could perhaps get on without you. At the least I beg you to descend with special force on those political dreamers of ours—those madmen who seek to unite Germany under one sceptre—for then there would be but one court, but one Capellmeister! What would become of my prospects then! Of my hopes, that even now seem dim and dreary to me,—even now!—then there are still many German court theatres? But—I see that I am growing wickedly audacious; pardon, O gods of mine, the rash wish I have uttered! You know my heart, and know how I am devoted to you, and how I would remain your devotee though there should be in Germany a thousand court theatres. Amen.

Before this daily prayer of mine, I begin nothing—not even the story of my Pilgrimage to Beethoven!

In case this important document should be published after my death, I believe it necessary to explain who I am, for without such an explanation much that is contained herein might be utterly unintelligible. Listen then, all the world, and you, ye executors of testament! My native town is a commonplace city of central Germany. I hardly know for what I was originally intended; I only remember that I heard one evening a symphony of Beethoven; that I thereupon fell ill of a fever; and that when I recovered I was a musician. Perhaps it may be a disadvantage to be a musician, but even after I had become acquainted with much other nobler music, I still loved, honored, and idolized Beethoven more than all. I knew no greater pleasure than to bury myself in the depths of this great genius, until at length I imagined myself a part of him; I began to honor myself as this little part,—to gain higher conceptions and views; in brief, to become that which the wise are wont to call—a fool. But my madness was of an amiable sort, and injured no one; the bread that I ate while I was in this condition was very dry, the drink that I drank was very bitter; for giving lessons is not a very profitable business with us, O honored world and executors!

So I lived for a while in my garret, until it suddenly occurred to me that the man whose creations I most honored—was himself alive! I did not comprehend why I had not thought of this before. It had not for a moment engendered itself to me that Beethoven still existed; that he could eat bread and breath the air like one of us; yet this Beethoven still lived in Vienna, and was also a poor German musician.

And now my peculiar mind was over. All my thoughts tended toward one wish,—to see Beethoven! No Mussulman ever longed more faithfully to make his pilgrimage to the grave of the prophet, than I to the room in which Beethoven lived.

But how should I bring about the execution of my purpose? It was a long journey to Vienna, and I should need money to make it; I, an unfortunate, who hardly made enough to keep life in his body! I must devise some extraordinary means to gain the necessary money. I carried this project of mine in my head, and I had composed after the model of the master, and speedily convinced the man that I was a fanatic. Nevertheless he was good enough to advise me, that if I wanted to earn a few thalers by my compositions I had better set to work to gain a small reputation by galops and potpourris. I shuddered; but my longing to see Beethoven won the day; I composed the galops and potpourris, but I could not bring myself to cast a glance at Beethoven during this period—for I feared to alienate him utterly.

To my grief, however, I was not even paid for this first sacrifice of my purity; for the publisher explained to me that the first thing to be done was to make myself something of a name. I shuddered again, and fell into despair. But this state of mind never of course produced several excellent galops. I really received some money for these, and at last believed I had enough to carry out my project. Two years had passed, however, and I had lived in perpetual fear that Beethoven might die before I had earned my galops and potpourris.

But, thank God, he has outlived the brilliancy of my

renown! Glorious Beethoven, forgive me this reputation! It was made solely that I might behold thee!

Ah, what bliss! My goal was reached. Who was happier than I? I could pack my bundle and take my journey to Beethoven! A holy awe oppressed me as I passed out at the gate and turned me toward the south. I would gladly have taken a place in the diligence—not because I cared for the hardship of pedestrianism—for what fatigues would I not go through for such an object?—but because I could reach Beethoven the sooner so. But I had done too little for my reputation as a composer of galops to have secured money enough to pay my fare. I bore all difficulties, and deemed myself happy that I had progressed so far that these could lead directly to my goal. What emotions I felt, what dreams! No lover could be happier who, after a long parting, turned back toward the love of his youth.

So I came into beautiful Bohemia, the land of harpers and roadside singers. In a little town I came upon a company of travelling musicians; they formed a little orchestra, made up of a bass-viol, two violins, two horns, a clarinet, and a flute, and there were two women who played the harp, and two female singers with sweet voices. They played dances and sang ballads; money was given to them, and they went on. I met them in a shady place, on the roadside; they were encamped there, and were dining. I joined them, said that I, too, was a wandering musician, and we were soon friends. As they played their dances, I asked them timidly if they could play my galops. The blessed people did not know them. Ah, what a happiness that was for me!

I asked them if they did not play other music besides dances. "Most certainly," they said; "but only for ourselves, and not for the fastidious people." They unpoked their music. I caught sight of Beethoven's great Septor; in amazement I asked them if they played that too? "Why not?" replied the eldest.

Joseph has a lame hand and cannot play the second violin just now; otherwise we would enjoy playing it for you."

Beside myself, I forthwith seized Joseph's violin, promised to supply his place as far as I could; and we began the Septor.

Ah, what a delight it was! Here, beside the Bohemian highway, under the open sky, the Septor of Beethoven was performed with a clearness, a precision, and a deep earnestness, such as one seldom finds and the most mastery of virtuosos! O great Beethoven, we brought to thee a worthy sacrifice!

We were just at the finale, when—for the road passed up a steep hill just here—an elegant traveling-carriage drove near us, slowly and noiselessly, and stopped beside us. A splendidly tall and wonderfully strong young man lay stretched out in the vehicle; he listened with considerable attention to our music, took out his pocket-book, and wrote a few words in it. Then he let fall a gold-piece from the carriage, and drove on, speaking a few words of English to the servants—from which I discovered that he must be an Englishman.

This occurrence threw us into a discord; luckily we had finished the performance of the Septor. I embraced my friends, and would have accompanied them; but they explained that they must leave the highway here and strike into a path across the fields to reach their home. If Beethoven himself had not been waiting for me, I would have gone thither with them. As it was, we separated with no little emotion, and parted. Later it occurred to me that no one had picked up the Englishman's gold-piece.

In the next inn, which I entered to refresh myself, I found the Englishman seated at an excellent repast. He looked at me for a long while, and at last addressed me in passable German.

"Where are your companions?" he asked.

"They have gone home," said I.

"Take your violin," he continued, "and play something. Here is some money."

I was offended at this, and explained that I did not play for money, but only for those who had no violin, and I briefly related to him how I had met the musicians. "They were good musicians," said the Englishman, "and the Beethoven symphony was also good."

"This observation struck me; I asked whether he himself was musician?"

"Yes," he answered; "I play the flute twice a week; on Thursday I play the French horn; and on Sundays I compose."

That was certainly a good deal; I stood amazed. I had never in my life heard of a traveling English musician. I decided, therefore, that they must be in the most excellent position if they could make their wanderings with such fine equipages. I asked if he was a musician by profession.

"No," he answered; "I received no reply; at last he answered slowly that he was very wealthy."

My error was plain; I had certainly offended him by my inquiry. Somewhat confused I remained silent, and went on with my simple meal.

The Englishman then took a long look at me, began again. "Do you know Beethoven?" he asked.

I replied that I had never been in Vienna, but I was at this moment on my way thither to satisfy the keen longing that I felt to see the idolized master.

"Where do you come from?" he asked. "From London?" "That is not far," he came from England, and also desire to know Beethoven. We will both make his acquaintance; he is a very celebrated composer."

What an extraordinary meeting! I thought. Great must be what different people you attract! On foot and in carriages they make their pilgrimages to you! My Englishman interested me greatly, but I confess that I envied him very little on account of his fine carriage. It seemed to me that my difficult pilgrimage was more holy and loyal, and that its goal must give me more pleasure than in his who went in splendid.

(Continued in next issue.)

ABOUT PIANO-FORTES.

BY REV. H. R. HAWES.

(Continued from last issue.)

"The pianos used by Mozart and Clementi were the last improved pianos of Stein, the successor of Silbermann with an extended compass of five octaves; yet in comparison with the commonest pianos now in use these were but miserable machines. The genius, however, was even then alive who was destined to sweep away every imperfection in the working of the piano, and place it once and forever on its present proud pedestal. Sebastian Erard was born at Straesburg, April 5, 1752. His extraordinary mechanical genius early attracted the attention of all the scientific mechanics in France; every problem was brought to him, and generally solved by him, as speedily as incomprehensible sums in arithmetic used to be by the Calculating Boy. In 1796 he made his first horizontal grand pianos, and Dusek played on one with great *clat* in Paris, 1808. But the touch was still heavy and somewhat slow. It was not until 1823 that Erard produced an instrument susceptible of all the finest gradations in touch; and thus, after laying down all the new principles which have since made his name so illustrious, he breathed his last at his country house, La Muette, near Passy, on the 5th of August, 1831, at the age of seventy-nine."

"*Touch and tone* are the two great touch & tones ('Oh fie!' said Emily) of a piano's excellence. The strings of a Grand pull between eleven and twelve tons, or about twenty-five thousand pounds. There are forty-eight different materials used in constructing a piano, laying down less than sixteen different countries under consideration, and employing forty-two different hands. About twenty thousand pianos are annually fabricated."

"So much for facts, now for directions. Keep your piano out of damp rooms; never place it too near the fire or window, or between them, or in draught; but place it at least a foot from the wall, or in the middle of the room. Do not load the top of it with books; and if it is a cottage, don't turn the bottom—as I have known some people do—into a cupboard for wine and dessert. Keep the keys carefully dusted, and always stand down the lid when you have done playing. If you don't want the people next door to hear you practicing, build your walls of hollow bricks, or fill them with chopped straw or sawdust."

"Well, you are getting dry," interposed Emily, as I rose from my low stool at her feet, and sat down on the sofa close by her side."

"I thought you liked what was practical, my dear."

"I think I like to hear about the players more than the piano."

"Ah! how those old fellows would have stared if they could only have heard our modern pianists—Liszt or Thalberg, for instance; but the two I should have liked to hear best are Chopin and Mendelssohn. Fancy Chopin in his dimly-lighted room in the Rue d'Anjou, with Madame Sand, Heinrich Heine, Eugene Delacroix, and Liszt for an audience. What dreams, what visions of moonlight, and deep, deep seas, and island coasts! what exquisite subtleties of improvisation! Thoughts too rare almost for embodiment even in music—the growing and waning of love, the forlorn hopes, the inconsolable anguish."

"And the brief madness and the long despair!"

"But even Chopin, the refined, the quite magical, though somewhat morbid, must retire before the very sun-god of Music, Mendelssohn, that bright seraphic being, so perfect, all round, all radiant, all transparent, clear, transparent, pure as crystal, and, like crystal, reflecting all the lights of heaven! I always thought of him so, and when his *Letters* appeared I felt my ideal was a true one, only far below the real. I think that now and then God sends a being to earth, to enlighten the world—a nature truly balanced, and therefore truly sublime, tuned to a higher pitch of nobleness than the rest, just to show us what we might be, what we may become. And such was Mendelssohn—a great, a pure soul, full of celestial harmonies, the current of whose life ran steadily upward from the beginning even as the sky."

riees to heaven, filled through and through with an ever more and more rapturous and intense melody!

"What must his playing have been? Can we wonder at the people recolling him again and again to the piano, that they might listen to such improvisation as has never been heard since? They owned the spell of his character; his music was himself. We realize something of this in listening to the 'Songs without Words.' They are intensely individual, there is something approaching to a sense of personality about them; the joys, passionate, fullness of life in No. 3, Book II.; the stirring high resolve of sustained indomitable effort expressed in No. 4, Book II.; the vague and pensive sadness of No. 1, Book V., gliding at last into rest—all these are the thoughts and feelings of a noble human heart raised to their highest power of poetical expression! And I, too, owe a debt to these same 'Songs without Words' that I can never forget, Emily! You were sitting alone, playing that sweet sad one on your 'heavenly virginals,' the light of a July sunset was falling on your hair, I came so softly behind you, and presently you turned before the last chord had quite died away. Your cheeks were wet with tears; you told me you thought I had left without saying good-bye, and that I did not care for you; and then I told you how impossible it was for me to say good-bye to you any more; and oh, my darling, what a happy evening that was for both of us, and—

"What are you two talking about? growled my uncle, just waking out of an unusually profound sleep. Emily gave a little start. The fact is I think my arm had stolen round her waist, and the little head, with its soft, perfumed hair, was lying on my shoulder, and I was just about to imprint a— 'What are you two talking about, I say, young people?' repeated my uncle, thoroughly rousing himself out of his summer sleep.

"Oh, uncle," said Emily, "we thought you were asleep!"

"Well, miss, suppose I was asleep."

"We are sorry if we woke you, that's all."

"I've no doubt of it; and now, didn't I hear you say something about a piano, eh?"

"Yes; Charles has been telling me how to prevent the sound of my piano being heard through the wall or ceiling."

"Sensible fellow! sensible fellow! And pray how?"

"Oh, you must build the walls of hollow bricks, or stuff them with sawdust."

"Well," said my uncle, rising, "if you promise to build the walls of your new house with hollow bricks, and fill them with sawdust, I'll promise to give you a piano."

"Oh, you dear old uncle!" exclaimed my faithless Emily, leaving me and throwing her arms round the old gentleman, "now won't you really give me one without?" then I'll never give you another kiss!" and she gave him at least half-a-dozen.

"Well, well," said the old gentleman, recovering himself, "you saucy puss, I make no promises, mind!"

"But we both knew that my worthy uncle had surrendered, and although nothing more was said upon the subject, I for one was not in the least surprised when about six weeks after my marriage, my wife rushed frantically into my study one morning (just as I was touching up my great article for the *Protemperary Review* on 'The Moral Influences of the Barrel Organ'), with 'Charles! Charles! there's a grand piano come for me, and it's at the front door!'"

"My dear," said the present writer, laying down his pen, "there must be some mistake."

"No, no; it's all right: it's from that dear old uncle Fawcett. I knew he would!"

"Well, but how ever shall we get it in, and where is it to stand? Shall we cut off the side of the house to be taken down, my love, and throw all our rooms into one?"

"Come along, you stupid old thing," says Emily, wild with impatience, and pulling me out of my chair; "come along and see it got out, and bother the rooms!"

CLIMAXES.

SOME one wants to know how to deaden the sound of a piano. It's the coarsest thing in the world. Just take out the strings and rip off the keys with an axe and then send your daughter, who plays it, out into the country to visit for a year. This will effectually deaden the sound.—*Evansville Argus.*

A Chicago man who called upon a musical friend the other evening at supper time, was warmly welcomed, as they had a party, and they were just going to have a sonnet. He said he thought he smelled it as he came over.—*Exchange.*

With one of her most winning smiles she stepped up to the leader to inquire the name of the Gaiety just played by the band. "Mit vollen Begehn," "by Faust," replied he (with full sail).

"Beg pardon, sir, but will you favor me with a translation," she asked.

There was a look of pity in the professor's face, that one so young and fair should be so ignorant, as he returned, "Madam, the phrase translated is, Go ahead steamboat."

The first cornet, when the lady had retired, audibly remarked, "you made that translation professor, running before the breeze in full sail at about fifteen knots an hour."

MUSICAL DEBURES (from the "Hissing Gridiron.")—An unsuccessful candidate for the honor of the degree of "Mrs. Bae" at a university about fifty miles from London, has just called at our office, in a state of bewilderment and given us the following remarkable particulars of the examination—as well as he can recollect. These were some of the questions set to him:—

1. Can you give an instance of a root from which a tonic is extracted?
2. Explain the term "oblique" in its reference to reading at sight?
3. When was music first printed in manuscript?
4. Did Mendelssohn ever write a fugue for the bagpipes?
5. Did Handel ever use the triangle in his organ concertos?
6. What animal's skin covered the first drum on record?
7. Are brass instruments tuned with a hammer?
8. How many first violins are generally used in the orchestra?
9. Can trombones play "pizzicato" passages?
10. Describe the nature of an octave by algebra?
11. Give the quadratic equations of a major third?
12. If Handel had not written the *Messiah*, who would have written it?
13. What kind of c(h)ord is used for "suspension"?
14. Give the names of all the compositions known which terminate with the common chord?
15. Describe minutely all the musical instruments ever known.
16. Under whom did Orpheus study when he learned the lute?
17. How many stops are there in an organ?

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